

MUSIC COURSE

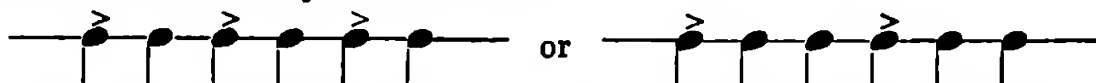
PART III.

RHYTHM, ANALYSIS, AND MUSICAL FORM

CHAPTER LIX.

SENTENCES AND PHRASES.

785. It is scarcely too much to say that **accent** is one of the simplest and one of the most essential qualities of music. So much so is it that it would be impossible to sing a series of notes without laying a stress on some of them, thus *dividing them into sets*.



786. We have already shown (Pt. I. Ch. V.) how this accent divides music into sets of equal duration called bars or measures. But there is another way in which sounds are grouped with regard to duration. This will be seen from fig. 372.

FIG. 372. *Andante*.

MOZART, P.F. Concerto in E \flat .

Imperfect Cadence

Perfect Cadence

X

This is clearly a tune complete in itself; it is divided into bars, and further it is divided into two halves. The question arises, how are we to tell where divisions like this come? The answer is by the cadences! In this example an imperfect cadence comes in the fourth bar and this divides the tune into two halves, while a perfect cadence in the eighth bar finishes it.

All good music is constructed on some similar plan, *i.e.* it is divisible into parts which bear some relation to each other with regard to duration, and it is this relation in music which constitutes **Rhythm**. We may put it in another way.

787. Sounds are grouped—by *accent*—into sets called bars, and this is **Time**.

Tunes are grouped—by *cadence*—into sets of bars, and this is **Rhythm**.

Since cadences are used to divide music into rhythmical groups it becomes necessary to find out the true meaning of a cadence.

788. The word *cadence* properly means a *falling*, and in music it means a **close** or **ending**. It may be the ending of a complete musical idea, or merely the ending of a portion of an idea, as in the fourth bar of fig. 372. >

A cadence in fact is a **point of repose**.

Since a cadence is a point of repose, *i.e.* a note or chord on which we can rest before proceeding further, it follows that the final chord of a cadence will be a **concord**.¹ A cadence therefore will usually consist of two chords, the first of which proceeds to the second, which is a concord.

789. The kinds of cadences have been already explained (§§ 453-63), but it will be well to recapitulate.

(a) A perfect cadence or full close consists of a dominant chord followed by the tonic chord.

(b) An imperfect cadence or half close ends on the dominant common chord preceded by any other chord.

(c) An interrupted cadence consists of a dominant chord followed by some chord other than the tonic, usually the submediant com. chd.

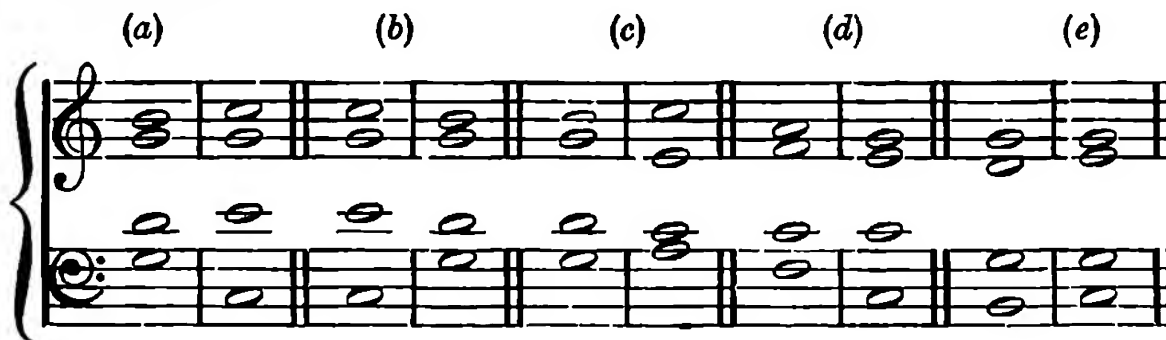
(d) A plagal cadence consists of the subdominant com. chd. followed by the tonic com. chd.

¹ See, however, § 796.

(e) If either of the chords of a perfect cadence is inverted the cadence is called an **inverted cadence**.

Besides the above there are many cadential endings which have no distinctive names.

FIG. 373.



790. The only cadence which can be used at the end of a melody or composition is the perfect cadence. The other cadences can only occur in the middle of a melody, and they are often classed together as **middle cadences**.

791. Now let us refer again to fig. 372. We only need to play it over to recognise that it sounds complete and finished, and further that it is plainly divided by the imperfect cadence in the fourth bar * into two halves of four bars each. We shall call the whole melody a **sentence** or **period** and each of the divisions a **phrase**. The vast majority of sentences used in music are, like that in fig. 372, eight bars in length and consist of two phrases, but we shall presently see that some sentences have three and others four phrases. We may, therefore, give the following definition :

A sentence is a passage which ends with a perfect cadence, and which consists of two or more parts called phrases.

792. The two phrases in fig. 372 are equal in length, but there is another relation between them. If we play to the end of the first phrase and then stop there is a feeling of incompleteness, something more is necessary to complete the idea. The second phrase has this completing effect. It is a sort of *reply* to the first, and it is often called the **responsive phrase**.

793. The cadence most used at the end of a first phrase is the *imperfect cadence*, but it is by no means the only one. The *interrupted cadence* is sometimes so used, though not very frequently.¹ There is one example in

¹ How this cadence is used will be seen later.

Pt. II. fig. 234, and another is seen in fig. 389, and another in the second movement of Schumann's P.F. Quintet, Op. 44.

794. The *plagal cadence*¹ is occasionally used at the end of a phrase. An example will be seen in the fourth bar of the well-known hymn tune *Rockingham*.

795. There are many cadential endings of phrases which have no definite names. In the next example the first phrase ends on the subdominant common chord.

FIG. 374.



To save space we only give the melody, but if the student will consult a copy of Schumann's songs he will see the subdominant common chord. Let it be said here that the only possible way of analysing music is by reference to the harmony, and that while we shall frequently only quote the melody, the student should not rest satisfied without referring to the original and noticing the harmony.

Fig. 375 shows a first phrase ending on the supertonic common chord.

FIG. 375.



796. In most cases the cadence ends on a common chord or an inversion, but sometimes a discord (especially the dominant 7th) is used with cadential effect.

¹ The use of this cadence is explained in Part II., § 457.

FIG. 376.

BEETHOVEN, Rondo a Capriccio.



797. We see in § 790 that the perfect cadence is usually reserved for the end of a melody. But for a perfect cadence to have the complete effect of a full close it must occur under the following conditions:

(a) Both chords of the cadence must be in the root position.

(b) The tonic chord should have the tonic (*i.e.* the key-note) in the treble.

(c) The tonic chord should occur on the strong accent of the bar.

When none of these conditions are satisfied a perfect cadence may occur as a middle cadence.

FIG. 377.

BEETHOVEN, P.F. Sonata XX.



Here the middle cadence is clearly perfect, but the first beat of the bar, *i.e.* the strong accent, has the third of the chord, and the tonic is not reached until the second beat, thus avoiding the feeling of finality.

FIG. 378.

MOZART, P.F. Sonata in C.



Here the tonic chord is delayed until the second beat of the bar, and the feeling of finality is further avoided by the tonic chord being in its first inversion.*

798. Further, many melodies modulate. When the first phrase modulates there is naturally a perfect cadence to establish the new key. When the second phrase modulates, the first frequently ends with a perfect cadence to better establish the original key.

FIG. 379.

SCHUBERT, P.F. Sonata in A minor.



The first phrase ends with a perfect cadence fulfilling all the conditions of § 797, for it will be seen that the upper G is merely an inverted pedal (§ 654). The second phrase modulates to the dominant.

In the next example the first phrase modulates to the dominant with a perfect cadence; the second phrase returning to the tonic.

FIG. 380.

BEETHOVEN, P.F. Sonata XVI.



799. Not infrequently the first phrase will have a perfect cadence even when the melody does not modulate. This is most frequently the case in short compositions (like hymn tunes) where the necessity for fixing the key is felt.

FIG. 381.

16th century.



Here both phrases are exactly alike, and both end with perfect cadences. The student must be warned against thinking that each phrase in such cases is a separate sentence. For, as was said in § 791, each sentence must consist of at least two phrases, *i.e.* a first phrase and a responsive phrase.

800. So far we have only dealt with sentences of two phrases. We now give examples of sentences of three phrases (twelve bars). Though not so usual as two-phrase sentences, they are far from uncommon, and an example will be seen in the first sentence of 'Rule, Britannia.' Here is another :

FIG. 382.

MOZART, Trio for P.F., Clarinet, and Viola.



The first phrase ends with a perfect cadence, but the tonic chord is delayed by a suspension until the third beat. The second phrase ends with a half-cadence; and the third phrase modulates to key of the dominant and ends with a full close. A similar example is seen in the *Menuetto* of Schubert's Octet, Op. 166.

801. Sentences of four phrases (sixteen bars) are quite common, and it will only be necessary to give one example.

FIG. 383.

SCHUBERT, P.F. Sonata in E \flat , Op. 112.

Here are four phrases. The first ends on a dom. 7th (§ 796); the

second ends with a half-cadence. The third phrase, like the first, ends on the dom. 7th, and the last with a perfect cadence. It should be noted that this sentence ends with the third of the chord in the melody. Notwithstanding § 797 this is not uncommon, and the student has only to play the above example to recognise that it has a proper feeling of finality.

It should be further noted that the first and third, the second and fourth phrases correspond in melody. This is very often, though by no means always, the case with sentences of four phrases.

802. It is very important to notice exactly where a phrase ends. When there are rests, as in fig. 372, this is simple enough, but in cases like figs. 374, 382 a certain difficulty arises, which the following considerations will do much to remove :—

(a) It cannot be too strongly urged that it is impossible to divide melodies into phrases without referring to the harmony, and that most phrases end on a common chord or an inversion. Thus in fig. 382 the first phrase ends on the third beat, because the minim C is merely a rising suspension resolving on D. Thus the common chord is not reached until the third beat.

(b) Many phrases end with a suspension, or with a progression like $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$ where the $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ has a dissonant effect (§ 335), which is only removed when the $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ proceeds to $\begin{smallmatrix} 5 \\ 3 \end{smallmatrix}$. Thus in fig. 382 the second phrase ends with $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$; and here the second beat is felt to be the end of the phrase. In fig. 374 the phrase ends on the third beat, for it is merely a suspension resolved by anticipation (§ 544). A comparison of the phrases will be of use. There is often a similarity of construction in the two phrases, which sets aside all doubt as to the end (see fig. 374).

(c) In very many cases the phrase ends on an accented beat (first or third), and it may be taken as a rule with very few exceptions that in the bar which contains the end of a phrase the note or notes on the unaccented beat belong to the following phrase unless they are *harmonically* connected with the preceding notes of the bar.

803. To make this clear we will analyse the following example :—

FIG. 384

BEETHOVEN, P.F. Sonata II.





The division comes in the fifth bar, and we have marked the first phrase as ending on the second beat. We do this because the first chord is a discord which plainly resolves on the second chord (a first inversion of a common chord). Thus the common chord on the second beat is the *point of repose* which marks the end of the phrase. It should be noted, too, that with this division each phrase has a corresponding beginning.

In the above example we have added Beethoven's phrasing marks, in order to be able to warn the student against being led astray by the composer's slurs. In most cases, especially in older music, these are added without any reference to rhythmical divisions, being merely intended to indicate a *legato* style of playing.

804. **Counting bars.** In numbering the bars of a melody to be analysed it is best to number every separate bar division though it may not be a complete bar. Thus in fig. 384 the first division is numbered 1, though it is only one beat, and so with the last, which is only two beats. But although this example is numbered 1-9 solely for convenience of reference, the student must not forget that there are only eight whole bars, the first and the last together forming one bar. The same applies to the phrases; each phrase here is four bars in length, because the part of the first phrase in bar 1 added to the part of the first phrase in bar 5 makes up one complete bar.

EXERCISES.

1. Point out the *sentences* in the following hymn tunes (to be found in any hymnal), and divide them into *phrases*, stating what kind of cadence is used at the end of each phrase: 'Nicæa,' 'Benediction,' 'Rockingham,' 'Mendelssohn,' 'St. Agnes,' 'Easter Hymn,' 'St. Ann,' 'St. Peter.'

2. In the following movements show where the *first sentence* ends, and divide into phrases as in Q. 1.

Schumann, *Album for the Young*, Nos. 2, 4, 5, 6, 7, 15, 17, 20, 22, 24, 26, 37, 41.

Mendelssohn, *Christmas Pieces* (Op. 72), Nos. 1, 3, 5; *Songs without Words*, Nos. 14, 22*, 28*, 34*, 35*, 44, 45, 48.

* These have a short introduction, but it will be easy to see where the real melody begins.

Mozart P.F. Sonatas, the first movement of sonata in A (Novello, No. 11) and in F (Novello, No. 12).

Haydn, P.F. Sonatas, 1st movement in E \flat (No. 3, Peters).

Beethoven, P.F. Sonatas, I. 2nd movement; II. 2nd, 3rd, and 4th movements; IV. 2nd movement; VI. 1st movement; VII. 3rd movement; XI. 3rd and 4th movements; XII. 1st movement; XIV. 2nd movement; XV. 2nd movement; XIX. 2nd movement; XXVII. 2nd movement; XXXII. 2nd movement.

CHAPTER LX.

THE METHOD OF BARRING MUSIC.

805. So far all our sentences have consisted of eight, twelve, or sixteen bars and all our phrases of four bars. Look now at the following from Schumann's *Album for the Young*, Nos. 1 and 18:—

FIG. 385.



806. It is easy to see that each of these is a complete sentence, and yet the whole is in each case only four bars. Thus we apparently have sentences of four bars made up of phrases of two bars. The explanation is that sometimes pieces in common time (with four beats in a bar) ought to be written in $\frac{2}{4}$ time (with two beats in a bar). Thus (a) consists really of eight bars in $\frac{2}{4}$ time.

Similarly (though less frequently) there are pieces in $\frac{6}{8}$ time which should be in $\frac{3}{8}$. Thus (b) makes eight bars in $\frac{3}{8}$ time. So, too, not infrequently pieces in $\frac{12}{8}$ should be written with twice as many bars in $\frac{6}{8}$.

807. The number of bars in the sentence clearly depends on the method of barring, and proper barring does not depend on the number of notes but on the number of accents. A bar consists of a strong accent followed by one or two weaker accents. Now, in many cases in $\frac{4}{4}$ time there are two strong accents and two weak accents in each bar, and therefore each of these bars should be made into two with the signature $\frac{2}{4}$. Composers of the greatest eminence have not always been either careful or consistent (compare Schumann's *A. f. Y.*, Nos. 3 and 5) in the matter of barring, so long as the accents come in the right places.

808. There are even many pieces in $\frac{2}{4}$ time which have really four beats and two strong accents in a bar. In these cases it is possible to have a four-bar sentence which ought to be written as an eight-bar sentence in $\frac{2}{8}$ time.¹ Mendelssohn's *Songs without Words*, No. 44, is an example of this. Another even more convincing example is the slow movement of Beethoven's first *Rasoumoffsky Quartet* (Op. 59, No. 1).

809. We have shown that a real bar consists of one strong and one or two weak accents. Now, in $\frac{3}{4}$ time played rapidly² there is only one accent in a bar, and, as we cannot (as a rule) have two strong accents together, one bar in these cases has a strong accent and the next a weak one. Here, therefore, as a real bar must have the strong and the weak accent, it requires two written bars to make one rhythmic bar, and such pieces should be written in $\frac{6}{4}$ time, two bars being grouped into one. We give an example:—

FIG. 386.

Allegro assai.

BEETHOVEN, Trio for P.F., Violin, and 'Cello, No. 1.



¹ Dvořák uses the signatures $\frac{4}{8}$ (in the Piano Quintet and *Stabat Mater*) and $\frac{2}{8}$ (in the Sextet). So also Franz, Op. 20, No. 2.

² In $\frac{3}{4}$ time played slowly there is in each bar a strong, a weak, and a

It is impossible to play this without accenting it as indicated, and it would be more correctly barred and certainly much easier to play if written as follows:—

FIG. 387.



Let the student halve the value of each note here and write it in $\frac{6}{8}$ time, he will see even more clearly that this view is correct. It may be asked why Beethoven did not write in $\frac{6}{4}$ or $\frac{6}{8}$ time if such is necessary for the proper performance. The reason is probably an historical one. This melody occurs in the scherzo of the trio. Now the scherzo (§ 966) was developed from the menuet, which was usually in $\frac{3}{4}$ time, and probably Beethoven wrote in $\frac{3}{4}$ time from a sort of habit, just as very many slow movements which ought to be in $\frac{4}{8}$ time are written in $\frac{2}{4}$.

810. In Part I., § 84, we drew attention to the displacing of the accent which may create the impression of a change of time. In many cases (*e.g.* Q. 7, p. 34) this is merely done for expression, the rhythmic relation of the bars remaining unaltered. In other cases, however, there is a genuine rhythmic change and in dividing such pieces into phrases this must be borne in mind. Thus in the example from Schumann's piano concerto quoted on p. 32 the whole sentence occupies sixteen bars, but it is shown in fig. 53 that the bars are really to be grouped in twos, thus making an eight-bar sentence of $\frac{3}{2}$ time.¹

811. To sum up, though most sentences are of eight, twelve, or sixteen bars (*i.e.* two, three, or four phrases) there are sentences of nominally four

half-strong accent usually on the last beat. When this last accent is prominent, it is possible to have a complete sentence of four bars, in $\frac{3}{4}$ time, as in Schumann's Eb Symphony, second movement.

¹ There are occasional cases of this in $\frac{4}{8}$ time where sixteen bars must be grouped into eight bars of $\frac{12}{8}$ time. The episode in F in the Rondo of Beethoven's P.F. and V. Sonata, Op. 12, No. 1, is an example.

bars where each bar is really two. And similarly there are sentences of nominally sixteen bars where two bars must be grouped into one.¹

EXERCISES.

1. Point out the sentences in the following hymn tunes, and divide into phrases; specify the kind of cadence: 'Winchester New,' 'St. Bride,' 'St. Mary,' 'Windsor,' 'Mannheim,' 'St. Stephen.'

2. Analyse as in question 1 the first sentence of the following movements; where possible rewrite the melody with a new time-signature:—Mendelssohn's *Songs without Words*, Nos. 4*, 9*, 16*, 44; Beethoven, P.F. Sonata XIII. (1st movement); III. (8rd movement); IV. 8rd movement (*minore*); VI. 2nd movement (the first section and the section in five flats); VII. 3rd movement; Schumann, *Album for Young People*, Op. 118, No. 2.

* These have an Introduction.

CHAPTER LXI.

SECTIONS AND MOTIVES. THE RELATION OF SECTIONS.

812. In most cases it is possible to subdivide *phrases* into smaller divisions. As a phrase contains four bars and four strong accents, it can be divided into two portions, which we shall call *sections*, each of which will consist of two bars and two strong accents. Thus:—

FIG. 388.

BEETHOVEN, P.F. Sonata XVI.



¹ Very occasionally a genuine change of time is produced by expression marks. There is an example of three bars of $\frac{4}{4}$ time grouped into four bars of $\frac{3}{4}$ in Mozart's *Idomeneo* ('Tutte nel cor vi sento').

813. Here the minims mark off each section so definitely as to leave no room for doubt. But in many cases this subdivision is not so easy, and we must find some method for all cases.

If we examine the harmony of the above passage we see that it is not merely the minims which mark off the ends of the sections, but that the end is really made by the *cadential effect* of the last two chords of the section. We have then only to remember what was said in § 788, viz. that a cadential effect is in most cases produced by proceeding from some chord to a second one which is a *concord*. If to this we add what is said in § 802 we shall have no difficulty in dividing phrases into sections.

814. In the next example the inverted cadence at (a) shows the end of the first section on D, the quaver C♯ clearly belonging to the next section. The second section is clear enough. The third section ends on a discord, but there is a cadential effect at (b).

FIG. 389.

BEETHOVEN, P.F. Concerto in G.

The figure consists of two musical staves, each with a treble and bass clef, in G major (one sharp) and 2/4 time. Brackets above the staves indicate 'Section' divisions. In the first example (a), the first section ends on a D chord, and a quaver C# is shown as belonging to the next section. In the second example (b), the section ends on a discord, and a cadential effect is marked at (b).

815. Except in suspensions and similar cases (§ 802) a section most frequently ends on the accented part of the bar, and *the*

following unaccented note or notes will belong to the following section.

816. In fig. 389 the sections are apparently of very different lengths. But it must be remembered that phrases are measured by accent. Here each section consists of two strong accents, and this is the equality which is felt.

FIG. 390.

HAYDN, P.F. Sonata.



817. In fig. 390 it is easy to see the end of each section, because a cadential effect is produced by suspension (a); the note on which the suspension resolves is clearly the end of the section.

It will be seen that the responsive phrase is not divided into sections. The reason is that (as sometimes happens) there is in this phrase no central point of repose which would warrant us in dividing into sections. In other words, the cadential feeling of the harmony at * is not strong enough to divide the phrase into two sections.

818. Here is a more complex case:—

FIG. 391.

MOZART, P.F. Sonata in Bb.

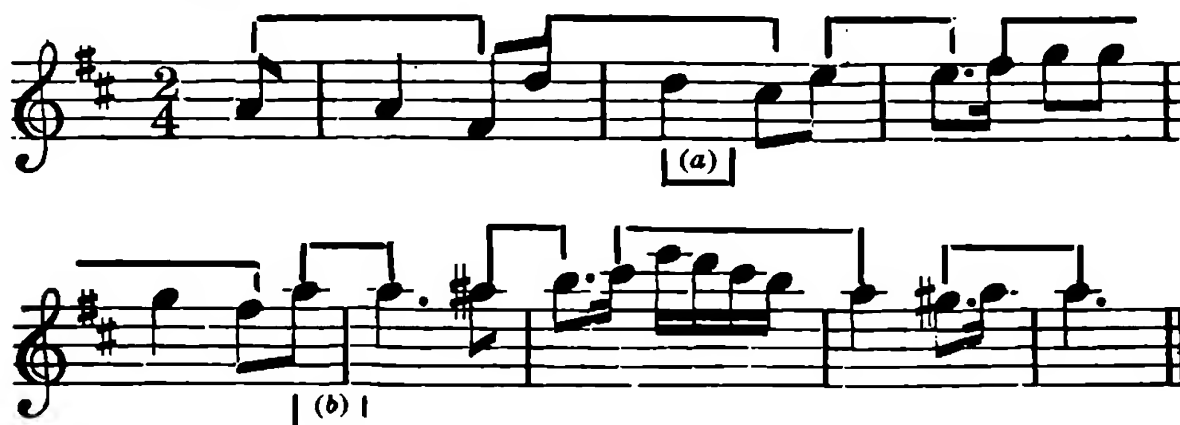




The first section plainly ends at (a), for there is a strong feeling of cadence on the first beat, which is immediately upset by the following notes. The second section is perfectly clear. The third section is very instructive. The melody is merely an ornamented form of that used in section 1, but the harmony is now changed, and we do not end the section on the first beat of the bar as at (a), because here we have a suspension followed by a discord, and the *point of repose* is not reached until (b), where an interrupted cadence occurs.

819. A further subdivision is possible; a section may be divided into two portions, each of which is called a *motive*. As each section consists of two strong accents, each motive will consist of one strong accent, preceded by an unaccented note or notes. The motive ends on the accented note except where the notes immediately following are connected with it in harmony or in cases like suspensions. An example will make this clear.

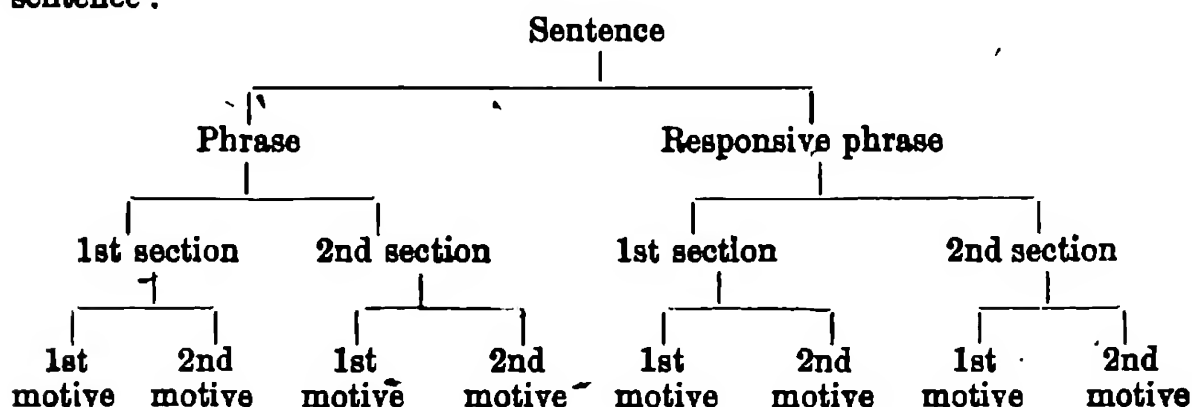
FIG. 392.



It is easy to see why in so many of the motives in this example the accented beat is followed by an unaccented one. Thus at (a) we have a clear case of suspension. The D resolves on C, and we feel that the C belongs to and completes the motive. At (b), on the contrary, the motive clearly ends on the accented beat, for the following note has no harmonic connection whatever with the accented note.

820. We have seen that a musical sentence implies at least two parts, related to each other, a phrase and a responsive phrase (§ 792). As we advance we shall further see that this is the underlying principle in all music, and it applies not only in a movement, but also in the smallest subdivisions. A *motive* has an exactly similar construction, i.e. an unaccented¹ beat followed by a responsive accented beat.

We may now exhibit in tabular form the construction of an eight-bar sentence :



821. There is often a similarity in melodic outline between the various parts of a sentence. Thus in fig. 383 the first and third phrases are identical, and the second and fourth only differ in the last two notes. Here there is similarity of phrase. But as the majority of sentences are of two phrases,

¹ In fig. 389 and similar examples the first motive is without this unaccented beat. Prof. Prout (*Musical Form*, p. 27) terms such an example an 'incomplete motive.'

it will be better to institute a comparison between the *sections* of a melody. Thus in fig. 388, the first and third sections are identical; the second and fourth are almost identical, the little variation in the ending of Section IV. being necessary to bring it back to the original key. We will call Section I. A; Section II. B. As Section III. repeats I. we will call this A also, and to show that Section IV. is nearly identical with II., we will also call this B, but as there is a slight modification we will write this in italics. Thus our melody would stand in a sort of formula :

$$\overbrace{A + B} + \overbrace{A + B}.$$

This is by far the commonest arrangement of the sections of an eight-bar melody, but by no means the only one. Here is another :

FIG. 393.

BEETHOVEN, P.F. Sonata XXV.



This is clearly : $\overbrace{A + B} + \overbrace{B + C}.$

In fig. 394 we have $\overbrace{A + A} + \overbrace{A + B}.$

FIG. 394.

SCHUMANN, *Albumblätter*.



In fig. 372 each section is distinct, so we write $\overbrace{A + B} + \overbrace{C + D}.$

Other variations are possible, and it will be easy for the student to apply this method, if he remembers to use a letter for each section, and where two sections are melodically alike to employ the same letter.

822. There are other interesting ways of looking at the constituent parts of a melody. For example, in the following the second section imitates¹ the first, but in contrary motion (§ 822)—where Section I. rises, Section II. falls by a similar interval, and *vice versa*.

¹ These sections are played alternately by 'cello and viola.

FIG. 395.

SCHUMANN, P.F. Quintet.



823. The next example is very interesting.

FIG. 396.

BEETHOVEN, P.F. Trio, Op. 1, No. 1.



The phrase (I.) is repeated four times, and is then followed by the melody (II.), which is mainly made up of the fragment of I. marked (a) freely imitated. This is used twice, and then the next part (a*) of the melody is made from the figure (a) by halving the length of each note. The importance of this example lies in the fact that it shows how a whole melody may be developed out of one single little idea.

We shall have much to say about this aspect of music in the chapters which follow.

824. We have used the word **Figure**, and this is a convenient place to explain its meaning. A **Figure** is a group of notes which has a distinct and significant musical meaning, and which embodies a distinct idea. It is often, but not always, synonymous with *motive*.¹

¹ *Motive* is used in more than one sense. It sometimes means the same as *sentence* or *period*. In § 819 it is used in its strict meaning in rhythm.

EXERCISES.

Divide the melodies mentioned on pp. 298-9 into sections and motives, and represent as in § 821 by means of letters, the relation of the various sections.

825. **Note to Chapter LXI.**—In Part I., Chapter V., we pointed out that there is a certain analogy between the use of accent in music and in poetry. This accent in poetry divides words and syllables into feet, and to a certain extent the *foot* in poetry corresponds to the *motive* in music. As the names used in Latin and Greek poetry¹ are sometimes, though not, however, very usefully applied to music, it will be well to define them.

A foot means an accented syllable combined with one or two other syllables which are generally short. The following are the names of some of the more frequently used feet:—

(a) Feet with two syllables.

A **Trochee** has an accented syllable followed by an unaccented one — ♩ as *con-cert*.

An **Iambic** has an unaccented syllable followed by an accented one ♩ as *in-firm*.

(b) Feet with three syllables.

An **Amphibrach** has two unaccented syllables with an accented one between them ♩ — ♩ as *in-con-stant*.

An **Anapæst** has two unaccented syllables followed by an accented one ♩ — ♩ as *co-lonn-ade*.

A **Dactyl** has an accented syllable followed by two unaccented ones — ♩ — ♩ as *dif-fi-cult*.

CHAPTER LXII.

HOW SENTENCES ARE LENGTHENED.

If all the sentences of a long composition were eight bars in length the greatest monotony would be the result, and we therefore find sentences both of more and of less than eight bars. We will first examine how sentences are lengthened.

826. In most cases **lengthening** is produced by repetition of some sort. Thus in the following we have a regular eight-bar sentence up to the sign *. But this is clearly not the end because

¹ It must be remembered that in classical poetry the foot was determined by *quantity* and not by accent.

there is an interrupted cadence, after which the seventh and eighth bars are repeated, thus making a sentence of ten bars, *i.e.* $4 + 4 + 2$.

FIG. 397.

BEETHOVEN, P.F. Sonata XII.



827. This repetition is most frequently connected with the *cadence*, and we shall speak of it as *cadential repetition*. The part repeated may be simply the one cadence-bar, making nine bars, as in the Scherzo of Beethoven's P.F. Sonata XVIII.; or the final section, as in fig. 397, making ten bars; or the whole of the *responsive phrase* may be repeated, making twelve bars, as in Mendelssohn's *S. w. W.*, No. 14.

The repeated portion is sometimes considerably modified, as in the following:

FIG. 398.

MOZART, *Don Juan*.

This example, like the last, is $4 + 4 + 2 = 10$. Finality is avoided in the eighth bar by using an inverted cadence at *.

828. Sometimes the cadence of the first phrase is repeated, making $4 + 2 + 4 = 10$, and not infrequently such a repeated cadence will be in a new key, as in the following from Schubert's P.F. Sonata:—

FIG. 399.



It is easy to see that (a^*) is a repetition of (a) in the key of the dominant.

829. Another way of lengthening a sentence will be best understood by comparing the two following passages from Haydn's P.F. Sonata in E major.

FIG. 400.



This occurs as the first melody of a *minuet*; it is a regular eight-bar sentence¹ divided into two equal phrases at *. When the melody is repeated at the end of the minuet it takes the following form:—

FIG. 401.



¹ It is stated in § 791 that a sentence ends with a Perfect Cadence. There are, however, numerous cases where a passage ending with a half-cadence has all the feeling of a complete sentence in itself. The above is such a case. Compare the effect in the first eight bars of the minuet in Beethoven's P.F. Sonata XVIII.

The melody is now ten bars, the lengthening being produced by repeating (in free sequence) the two bars marked (a) at the distance of a third above. We might express the sentence thus: $4 + 2(+2^*) + 2 = 10$. Or adopting letters to represent the sections, as in § 821, we should get $A + B + C(+C) + D$.

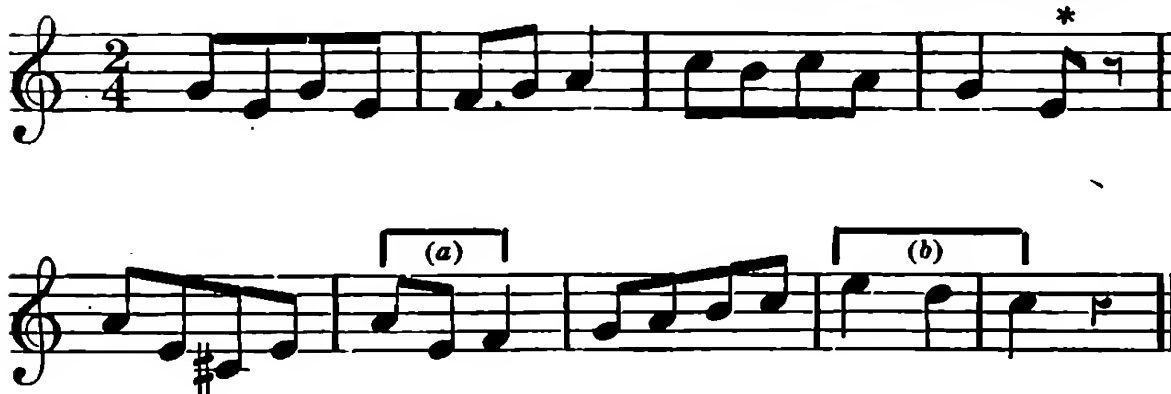
830. A melody may therefore be lengthened by the sequential repetition of some of its bars, and most frequently the bars repeated are the two forming the third section. Not infrequently the repeated bars—just like the repeated cadence—will be in a new key, and even slightly varied, as in the minuet of Haydn's P.F. Sonata in G, No. 31, Peters' edition.

We shall see presently that a single bar may be repeated as well as a whole section.

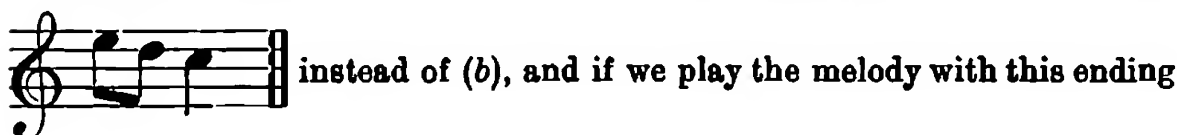
831. Lengthening may also be produced by doubling the length of the notes of the cadence.

FIG. 402.

MENDELSSOHN, 'Greeting.'



Judging from the bar (a) we should have expected the ending to be



instead of that shown above we shall find that it sounds perfectly correct, and that it is eight bars in length. Mendelssohn, instead of ending this way, doubled the value of a bar like (a) and wrote it as at (b). This merely strengthens the feeling of the ending, and the melody is $4 + 5 = 9$ bars.

832. In many cases this doubling is not quite so evident to the eye, as

will be seen from the following extract from Wagner's *Lohengrin*. The Bridal Chorus opens thus with a regular sixteen-bar sentence divided into four phrases:—

FIG. 403.



When this is repeated later in the movement, it is repeated exactly until the fourth phrase is reached, which now appears thus:

FIG. 404.



Here the two bars marked (b) are a freely lengthened form of the bar (a) in fig. 403, the crotchet G becoming a minim, &c. Thus at its repetition the melody becomes $4 + 4 + 4 + 5 = 17$ bars.

833. As a rule, lengthening such as that here described is confined to doubling the last bar of the responsive phrase, thus producing $4 + 5 = 9$ bars, but it is quite possible to double the length of the cadence-bar in both phrases, producing $5 + 5 = 10$ bars. Mendelssohn's song 'New Love' quadruples the length of the cadence in both phrases, producing $6 + 6 = 12$ bars. (See also the last two bars of *Songs without Words*, No. 33.)

834. The general effect of doubling the cadence is to produce a phrase of five bars. There are many cases of five-bar phrases where it is not easy to say whether it is caused by doubling a cadence or repeating a bar, and in some cases one is forced to explain the additional bar as being interpolated. We shall return to this again.

835. We must now examine some cases where the lengthening is only apparent.

IG. 405.

SCHUBERT, P.F. Sonata, Op. 147.

We have here twelve bars, but it is easy to see that the two bars marked *prefix* have no real connection with the melody. Beginning with the third bar we have the sentence already described in § 828 and the two bars of *prefix* or introduction may be compared to the introductory bars played before the voice part of a song. Indeed, when the above melody reappears later in the movement it is without this prefix. The twelve bars are therefore made up as follows: 2 (Introduction) + 4 + 2 + 4 = 12. (Compare Mendelssohn, *S. w. W.*, Nos. 22, 28, 34, 35.) Sometimes the *prefix* only consists of a single note.

836. It is a good plan in analysing a sentence to examine the whole of the movement from which it is taken. Very often the same sentence occurs more than once, and it is no uncommon thing to find some modification at each recurrence. A comparison of the various forms a composer has given to a sentence will often show clearly how the modifications have been made.

EXERCISES.

1. Analyse and explain the process of lengthening in the first sentence of the following: Schumann's *Album for the Young*, Nos. 13 and 43; Beethoven's P.F. Sonatas, Nos. 4, 17, 12 (last sentence of Scherzo); Mendelssohn's *Songs without Words*, Nos. 4 and 23.

CHAPTER LXIII.

HOW SENTENCES ARE SHORTENED.

837. The commonest method of shortening an eight-bar sentence is *overlapping*, as in the following example:—

FIG. 406.

HAYDN, P.F. Sonata in C.



Here are two eight-bar sentences, the first phrase of each ending with a half-cadence. The second sentence, instead of beginning *after* the first, begins on the last bar of the first, so that the eighth bar serves the two-fold purpose of the eighth bar of the first melody and the first bar of the second melody. This is **overlapping**, and it shortens two eight-bar sentences (= 16 bars) into 15 bars.

838. This is scarcely a shortening of a melody, however, and if this were the only use of overlapping it would demand very casual notice. But **overlapping** can take place between two *phrases* (or even two *sections*), *i.e.* the responsive phrase may be begun on the final bar of the first phrase, thus producing a shortened sentence of seven bars instead of eight.

FIG. 407.

MOZART, *Il Seraglio*, Act II.

This sentence is used as the final symphony (§ 871) of a song. It is previously used as the introduction to the same song, and then it is a regular eight-bar sentence, but now it is shortened to seven bars.

The first *phrase* is evidently incomplete. We might easily imagine some ending like this:—

FIG. 408.



This change would make it an ordinary eight-bar sentence, and it is evident that in fig. 407 the responsive phrase overlaps ¹ by beginning on the last bar of the first phrase.

839. In examining cases of apparent overlapping it is necessary to be careful to find the exact end of the phrase or sentence, *e.g.* in the *Rondo* of Beethoven's P.F. Sonata XIX. bar 33 it looks as if the new melody begins at the beginning of the bar, in which case there would be overlapping. But if we compare bar 104, where the same melody is repeated in G, it becomes clear that the melody begins at the half-bar. The D therefore in bar 33 is the end of a previous sentence and there is no overlapping here.

840. A sentence is often shortened by the omission of a bar from one of its phrases.

FIG. 409.

MOZART, 'The Violet.'



We have here $4 + 3 = 7$ bars, one bar being omitted ² from the second phrase.

¹ For some curious effects of overlapping see the accompaniment to Schumann's song 'The Green Hat' (*Volksliedchen*).

² When the second phrase is reduced to three bars it often appears to be caused by a method the converse of that explained in § 831 for lengthening, *i.e.* the notes of two bars are halved in value and thus produce one bar. If the last bar but one in fig. 409 is doubled thus—

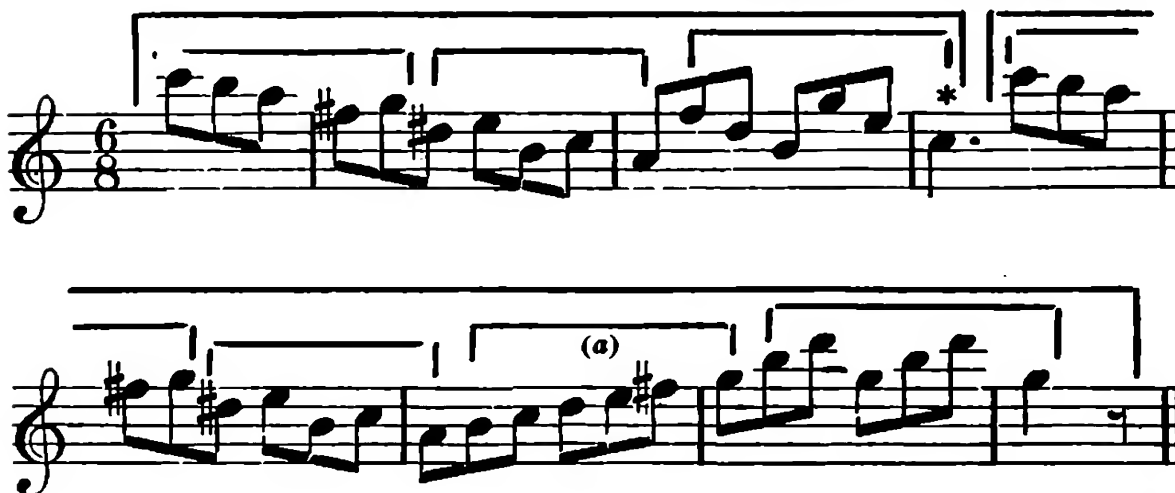


and substituted for the one bar, we get a perfectly regular eight-bar sentence. This is also the case in the often quoted example from Schubert's P.F. Sonata, Op. 120 (*Andante*).

In the next example the sentence is $3 + 4 = 7$ bars. It is easy to see by comparing with the second phrase that a bar corresponding to bar (a) is omitted from the first phrase, i.e. bar 3. To make this clearer the motives are marked.

FIG. 410.

HUMMEL, P.F. Sonata in G.



841. A bar may be omitted from each phrase, producing a sentence of $3 + 3 = 6$ bars.

FIG. 411.

CLEMENTI, P.F. Sonata.



Let us mark the sections ; it is clear that the last two bars of each phrase form a *section*, and so we see that the omitted part is from the beginning of each phrase.

EXERCISES.

1. Analyse the first sentence from the following, explaining the construction : Schumann's *Forest Scenes*, No. 1 ; Mendelssohn's *Songs without Words*, No. 11 ; Allegro con moto (♩) from Fantasia dedicated to Moscheles, Op. 28 ; Mozart's P.F. Sonata in G (No. 5, Novello) ; Beethoven, P.F. Sonata XVII. (Adagio).

2. Analyse and explain the following :—

FIG. 412.

(a) BEETHOVEN,¹ P.F. Sonata XVI.

(b) SCHUBERT, Sonatina in D, for P.F. and V.

CHAPTER LXIV.

EXAMPLES OF RHYTHM.

842. When each *phrase* of a sentence consists of an equal number of bars it is usual to speak of it as being in such and such a rhythm, naming the rhythm according to the number of bars in each phrase. Thus we speak of three-bar rhythm, five-bar rhythm, &c. We shall now give examples of such rhythms, and the student should notice (according to the methods of Chapters LXII. and LXIII.) how the lengthened or shortened phrases are produced.

843. As an example of **two-bar rhythm** we quote 'God Save the Queen.' This consists of three phrases, each of which is two bars.

844. We have already seen (fig. 411) an example of **three-bar rhythm**, *i.e.* where each phrase is three bars in length. It should be noted that where the phrases are lengthened or shortened it is almost invariably the rule for the whole sentence to be repeated. This is so in the example from Clementi. In this way the very *repetition* of what is somewhat irregular assists the

¹ The student should refer to the harmony of this. It begins in the sixty-sixth bar of the first movement.

mind in grasping the melody, and creates a sort of regularity which to some extent restores—as it were—the balance.

845. Five-bar phrases occur most frequently as the responsive phrase, and it is somewhat rare to find two five-bar phrases in a sentence. Here is an example :

FIG. 413.

SCHUBERT, P.F. Sonata, Op. 122.

846. We must examine six-bar rhythm a little more closely.

FIG. 414.

HAYDN, P.F. Sonata in C minor.

Here are two six-bar phrases, the middle cadence being at *. If we mark the sections we find that each phrase contains three regular two-bar

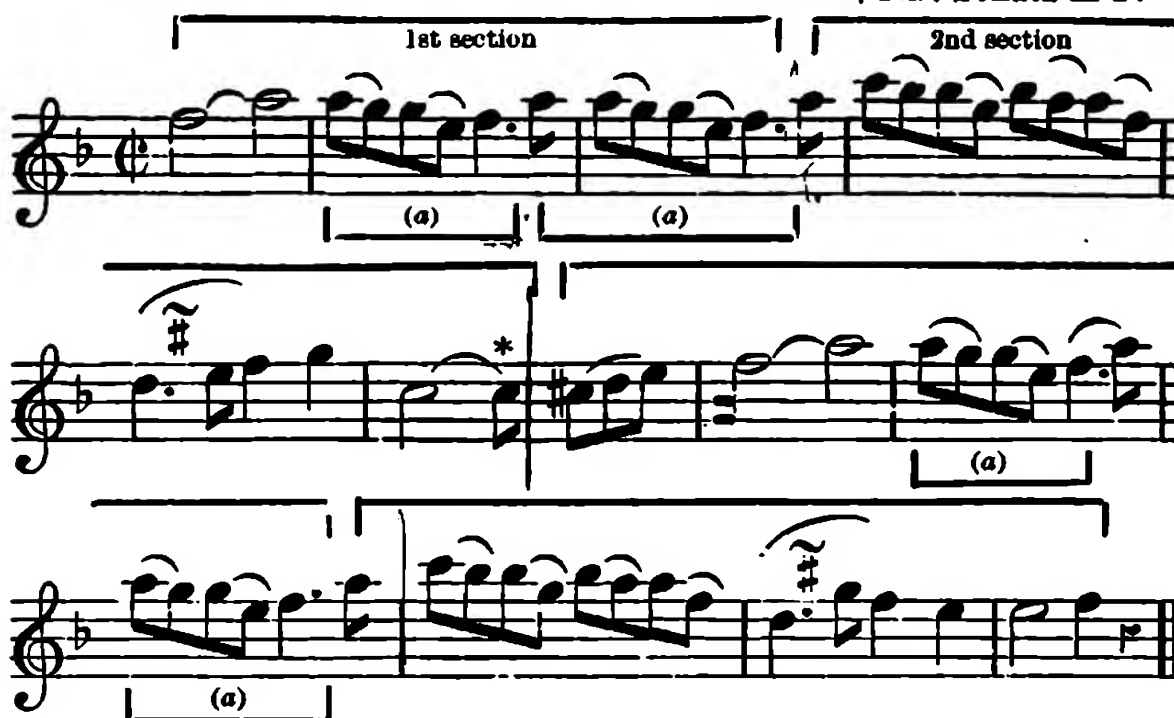
sections. Just as some sentences contain *three* four-bar phrases (§ 800) some phrases contain *three* two-bar sections (§ 812). We may express this melody therefore as $\overbrace{2+2+2} + \overbrace{2+2+2}$.

It is possible to look upon this and similar melodies in another way. We may consider the third section of the first phrase as a repetition of the cadence contained in the second section (§ 827), though this construction is not nearly so evident in the second phrase. If this view is taken we write $\overbrace{4+2} + \overbrace{4+2}$.

Many six-bar passages take this form. In the next example a different construction is evident.

FIG. 415.

MOZART, P.F. Sonata in F.



Here the six-bar phrases (cadence at *) are clear enough. We cannot, however, divide the phrases into two-bar sections as in fig. 414. It will be seen on referring to the harmony that the bars marked (a) are merely repetitions of the same thing. We therefore consider the first section of each phrase as three bars made up of $2+1$, the one bar being a kind of repeated cadence. The second section of each phrase is made up differently; it is again three bars, but this time it corresponds to the lengthening of a phrase described in § 831. We should, therefore, express this melody as $\overbrace{6} (= 2+1+3) + \overbrace{6} (= 2+1+3)$.

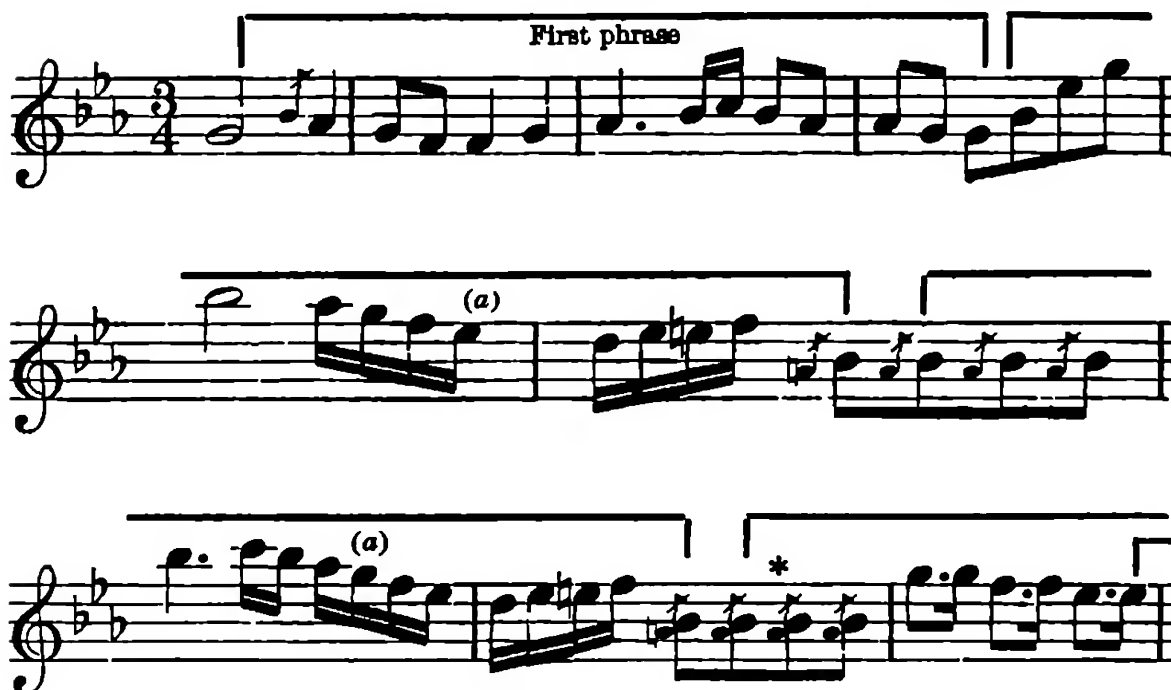
847. Occasional examples of seven-bar phrases are seen (*e.g.* Haydn's P.F. Sonata in A, No. 26, Peters, where four such phrases come in succession), but as a rule combinations of more than six bars form complete sentences, and as such have been already dealt with.

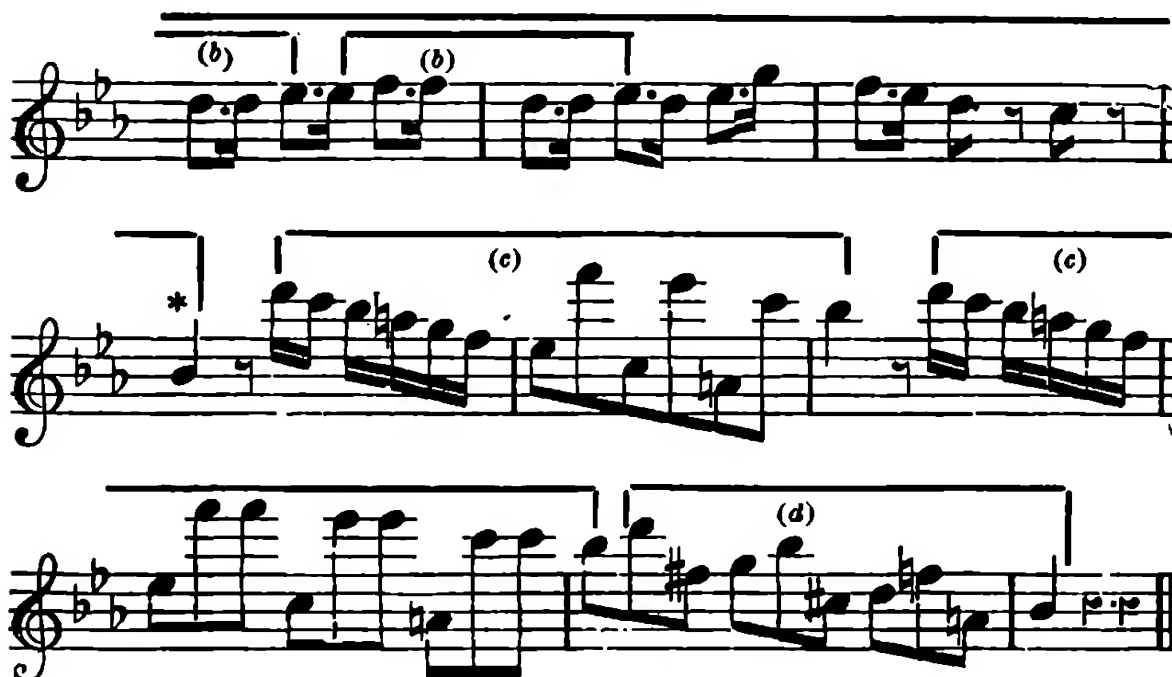
848. When the student meets with an exceptional phrase or sentence he will often be assisted in determining its construction *by examining the whole of the movement*, for so deeply ingrained is the feeling for what we have called the normal four-bar phrase that even when a composer has begun with an irregular phrase he very frequently falls, at some part of the movement, into using the same phrase modified so as to fit the four-bar rhythm. There are very many notable examples of this, but we need only quote one, viz. the melody beginning after the first double bar of the last movement of Beethoven's P.F. Sonata I. This melody is ten bars long, and it is immediately repeated in a slightly varied form. Then after a regular eight-bar sentence the first melody comes again, this time *eight* bars long. The second melody is now repeated, and is then again followed by the first melody, which is now only *seven* bars long. Thus in the space of fifty-one bars the same melody occurs four times, the first and second times as a *ten-bar* melody, then as an *eight-bar*, and finally as a *seven-bar* melody. A careful examination of each of these forms will materially assist in deciding the construction of the ten-bar form, and we recommend it as an excellent exercise.

849. To conclude this part of the chapter we will analyse one example of an enlarged sentence.

FIG. 416.

HUMMEL, P.F. Sonata VIII.





This is a melody of eighteen bars beginning in $E\flat$ and ending in $B\flat$. That it is *one* melody and not two is evident, and we must try to explain its construction. First let us look for repetitions (§ 826). The parts of bars 5 and 6 marked (a) are clearly repeated in bars 6 and 7. So also the bars marked (b). Now for the melody; the first phrase is a perfectly regular one of four bars. In the second phrase the first section (a) is repeated, and to restore the balance caused by this repetition a whole new responsive phrase (* . . . *)—lengthened by the repetition of (b) to five bars—is added. The melody might end here, but the remaining bars clearly belong to it, and the question arises what relation do these bars bear to the melody? We shall see later (§ 940) that a movement often ends with a *coda* or tail-piece to mark definitely the conclusion. These five bars form a *coda* to the melody, and it is no uncommon thing to find such a *coda* added to a lengthened sentence. The construction of the *coda* is simple enough. The two bars (c) are repeated slightly varied, and the final bar (d) is another varied form of the preceding bar. The whole melody may be summed up thus: **18 bars = 4 (first phrase) + 9 (second phrase) + 5 (coda).**

950. Before leaving the subject of Rhythm, we may just draw attention to the occasional interpolation of a single bar of a time different from that of the whole movement. This is sometimes caused by overlapping. Thus in Schumann's song 'Weit, Weit,' which is written in $\frac{6}{8}$ time, at the end of the first phrase of the melody there occurs one bar in $\frac{9}{8}$ time. This is caused thus:—At the end of the first phrase the accompaniment has *two bars* of interlude, but this interlude begins on the last half of the last bar of the melody, thus overlapping.

FIG. 417.



851. Other cases are caused by lengthening as in § 826 together with the temporary change of time, or by a new rhythmical grouping of a melody when an interpolated bar becomes necessary to restore the movement to its original rhythm. There are interesting examples of this in Dvořák's *Stabat Mater*, especially in Nos. 4 and 11.

852. In some cases a whole melody consists of an alternation of bars in different times. This, as a rule, however, does not affect the rhythm, as is seen from the 'Canzone di Magali,' from Gounod's *Mirella*, which is written in alternate bars of $\frac{9}{8}$ and $\frac{6}{8}$ time. The first sentence is just eight bars, like that described in § 791, the unequal bars merely giving a quaint effect to a perfectly regular melody.

In some cases, like the one just quoted, two bars are combined into one, when we get such signatures as $\frac{5}{4}$, i.e. $\frac{2}{4} + \frac{3}{4}$. An example is seen in Chopin's Sonata, Op. 4, mentioned in Pt. I. § 87.

EXERCISES.

The student should now analyse all the sentences of complete movements, explaining their construction and noting cases of overlapping and extension. The following may be taken to begin with: Beethoven's P.F. Sonatas, VII., Menuetto; XII., Scherzo; XVI., Allegretto; XVIII., Menuetto and Trio; Mozart, P.F. Sonatas, IV. (Novello), Menuetto; VI., Tema; Mendelssohn, *Songs without Words*, Nos. 1 and 8; Schubert's P.F. Sonata I., Rondo.¹

¹ This, in common with almost all Schubert's instrumental music, will be found extremely difficult from the point of view of rhythmical analysis.

CHAPTER LXV.

KEY-RELATIONSHIP.

853. So far we have only concerned ourselves with *Rhythm*; we must now approach the subject of *Form*. *Rhythm* is concerned with the construction of musical sentences. *Form*¹ has to do with the way in which musical sentences or melodies are combined so as to form movements. We might say that *Form in music means the plan on which a piece of music is constructed*.

For example, a *march* or a *sonata* is made up of various tunes: the form of the *march* or of the *sonata* is the way these tunes are used and the relation existing among them which causes the one to be called a march and the other a sonata. The chief relation which binds melodies together into a movement is *key*. This is recognised in the very lowest departments of music. The writer who strings together a number of popular airs makes them recognisable as a *set* by allowing for this element of key. But what is meant by the key of a piece of music? For example, we say that Beethoven's 'Waldstein Sonata' (Op. 51) is in C. Does it mean that the whole sonata is in this key? By no means; but it means that this is the *central key* of the whole, that it begins in C and finally returns to and ends in C, and that all other keys used in the composition have some key-relationship to this central key. It becomes evident from this that before we can study musical form we must thoroughly understand key-relationship.

854. Two keys are said to be related when they consist of all, or nearly all, the same notes, and the more notes common to two keys the more nearly are they related.

Thus the scales of C and G major have all their notes alike except one, F♯; similarly the scales C and F are alike except B♭. We say then that C major is related to G major and to F major.

We saw (§ 128) that every major scale has a *relative minor* which begins on a note a minor third below the old tonic. C major is therefore related to A minor; G major to E minor; F major to D minor. As C major is related to G and F major, it must, through these, be related to their rela-

¹ It must not be supposed that *Rhythm* and *Form* can be thus separated. A single sentence has its *form* as well as the longest movement, and the principles underlying both are absolutely the same.

tive minors, *i.e.* E minor and D minor. C *major* is therefore related to A *minor*, to G *major*, to E *minor*, to F *major*, to D *minor*. Putting this in general terms, we say the related keys to a *major* key are the *major keys* of the *dominant* and *subdominant* and the *minor keys* of the *supertonic*, *mediant*, and *submediant*. Proceeding in the same way we shall see that the related keys to a *minor* key are the *relative major*, the *minor keys* of the *dominant* and *subdominant* with their *relative majors*, *e.g.* C *minor* is related to E \flat *major*, G *minor*, B \flat *major*, F *minor*, A \flat *major*.

855. The real ground of key-relationship is *chordal*, two keys being related when they have chords in common. When, therefore, we take into consideration the chromatic chords described in Pt. II., Ch. XLIV. and XLV., we obtain other related keys, although the relationship is not so close as in those above mentioned. For example, C is related to A *major*, because the supertonic chromatic chord in C (D, F \sharp , A) is the subdominant com. ch. in A.

856. The student should recapitulate Pt. II., Ch. XXXVIII. and XLIX., to see how modulation is brought about. In the majority of cases the modulations used in a melody and in a movement are to related keys, and by far the most usual modulation from major keys is to the dominant, from minor keys to the relative major. But an unrelated key may be used even in a short tune, *e.g.* the second subject of Schumann's trio, Op. 80, modulates to the supertonic *major*. In comparing the keys used, enharmonic notation (Pt. I. §§ 163–173) must be kept in mind. In a long movement, too, a key which is altogether unrelated to the central key may have its justification in the keys surrounding it, *i.e.* it may occur in a compound modulation (§ 667)

CHAPTER LXVI.

SECTION I. Two-part Form.

857. We are now to see how musical sentences or melodies are combined to make complete pieces or movements. Obviously the simplest form of such a movement is when two **eight-bar sentences** are combined. Of such there are thousands of examples in hymn tunes, simple songs, &c., and we will give two typical examples.

FIG. 418.

A

First sentence

A B * Dominant key

B

Second sentence

C B * Tonic key

In this example the first sentence modulates to the key of the dominant. The second sentence begins by immediately returning to the tonic key (though it further modulates at the end of the first phrase) and it ends in the tonic key. Now examine the *second* phrase of each sentence; we find they are identical in *melody*; in fact, the final phrase merely repeats in the tonic key the same bit of melody which occurs at the end of the first sentence in the dominant key. We shall see presently that this repetition is not absolutely necessary, but it is easy to see that it gives a great feeling of completeness to the whole tune.¹

¹ It is not often that a complete movement is made up of a single sentence. Mendelssohn's song quoted in fig. 402 is an example. It has, it is true, a few bars of introduction and a final symphony, but the song itself is a single sentence. Such is the case, too, in many old ballads, *e.g.* 'The Bailiff's Daughter of Islington,' 'Barbara Allen,' &c. Complete movements of a single sentence of three phrases (§ 800) are more common than those of two. There is an example in Schumann, Op. 118, No. 2, Air with Variations. Franz's song 'Gleich und Gleich,' Op. 22, No. 1, is a single sentence of four phrases.

858. The student must not imagine that *mere repetition* would cause this feeling of completeness. Play the above tune, beginning with the second sentence and ending with the first. It still consists of two complete sentences, but the total effect is ludicrously incomplete, although the ending of each sentence is still the same in melody, and the reason for this incompleteness is that the tune now ends, not in the original key, but in the dominant. This bears out what was said in § 853, viz. that the principal element which binds a number of melodies into one complete whole is *key*, and the reason for the completeness of fig. 418 is that at the end it comes back to the key.¹

859. In our second example the first sentence does not modulate. In such cases it is almost invariable that the second sentence begins with modulation (to prevent monotony), but it must eventually return to the original key, and very often we shall find, as in fig. 419, part of the first sentence repeated to add to the completeness of the effect. All these points are to be noticed in this example.

FIG. 419.

a

PLEYEL.

¹ A composition *must* begin and end in the same key. Tunes beginning in minor keys often end in the tonic *major*. In longer compositions this is exceedingly common. In shorter pieces it is quite allowable but not so common. There is an example in the hymn tune 'Vox Dilecti,' v. n. 1, p. 341.

860. We have drawn attention to the repetition of a portion of the first sentence at the end of the second. When the complete tune is short there is less need for this *repetition*, the key alone being sufficient to establish the unity of the piece, and there are hundreds of hymn tunes, airs with variations, &c., in which no repetition whatever occurs.¹ But in longer pieces it may be taken as a rule that some sort of repetition of part of the first sentence is found at the end.

Sometimes the first phrase is repeated, as in the following:—

Fig. 420. HAYDN,² Quartet, Op. 1, No. 1.

The figure shows three staves of musical notation in G major (one sharp) and 3/4 time. The first staff contains a single phrase of eight measures, with a bracket above it indicating its repetition. The second staff begins with a triplet of eighth notes (marked '3') followed by a repeat sign (marked 'r') and then continues with a new phrase. The third staff also begins with a phrase of eight measures, bracketed above, followed by a repeat sign (marked 'r') and a final cadence.

Here the repeated phrase is slightly modified. In many cases only a portion of a phrase—sometimes only the bare cadence—is repeated (*v.* the hymn tune 'Angels' Song').

861. For a piece of music to give pleasure its form must possess two qualities. It must have sufficient **unity** of design to enable the mind to grasp it as a whole; and it must have sufficient **variety** to avoid becoming tedious and monotonous. *Unity* is produced firstly by key and secondly by the repetition of some feature. Even the mere similarity (without actual repetition) of a final cadence adds to this feeling. *Variety* is obtained

¹ *E.g.* the hymn tunes 'St. Michael' and 'Tallis.' In general there is less repetition in short vocal forms than in instrumental (*v.* § 1068).

² It will be seen that each sentence of this example is repeated. This is not an absolute necessity nor does it alter the construction of the movement; it still consists of two sentences.

firstly by using fresh melodies or portions of melodies in contrast to what has already been heard ; secondly by using fresh keys.

Let us apply these principles to the Haydn Minuet, fig. 420. The first phrase is in the tonic key, and it is followed by a phrase in *contrast* not only as to melodic form but as to key. The first half of Part II. is more or less founded on the second phrase of Part I. This is an element of unity, but there is also variety, because it is now heard in a new key, and the whole is clinched, as it were, by the very definite repetition of the first phrase with its new ending in the tonic key.

862. This principle of repetition is sometimes applied to large works consisting of many movements. Thus the last movement of Dvořák's *Stabat Mater* is a fugue founded on the chief subject of the first movement, cf. also § 999.

868. All the pieces now analysed have consisted of **two parts**, and on this account compositions of this kind are said to be in **Two-part Form**. As many songs are written in this form it is often called **Two-part Song Form**.

864. Just as an eight-bar sentence may be enlarged without destroying the idea of its being an eight-bar sentence, similarly the *two-part form* may be enlarged at the same time keeping its two-part character, and we must now see how this can be done. The easiest way of doing this is to lengthen the second sentence by repetition of the cadence or some of the other methods described in Chapter LXII. We give an example from Mozart's piano sonatas. In the *Tema* in A (Novello, No. 11) the second sentence is lengthened to ten bars by repeating the cadence (§ 827). Thus the whole stands : Part I., eight bars ; Part II., ten bars ; total, eighteen bars.

865. Another method, perhaps the commonest of all, is where, instead of the *first phrase* of the second sentence, a whole new sentence is found. In such cases it is almost an invariable rule to repeat the whole of the first sentence after the new sentence thus :—

FIG. 421.

MOZART.





If we compare this with fig. 418 we see that we have now exactly the same form as there, only here some of the parts have grown larger.

866. We very often find the second sentence much more enlarged than in the last example, *e.g.* in the *scherzo* of Beethoven's P.F. Sonata II. the second sentence¹ is enlarged to twenty-two bars. With such an enlargement as this it becomes necessary not only to repeat the whole of the first sentence; but, as the great point is to lay stress on the key, to add a few bars of *coda* to emphasise the key as the final resting-place. The real nature of the *coda* will be best studied in another place, to which we refer the student (§ 940). The analysis of this *scherzo* now stands thus:—Sentence I. in A major = eight bars; Sentence II. in F♯ minor and G♯ minor, ending on the dom. 7th of A major = twenty-two bars; exact repetition of Sentence I. followed by four bars of *coda* = twelve bars.

867. There is still a further development to be noticed and in some respects the most important of all. Let us again examine fig. 418. It consists of *two* sentences, *four* phrases, which we may write thus: $\overbrace{A+B} + \overbrace{C+B}$. Now we have seen in § 865 that C and B may each be expanded to a whole sentence. Well, just in the same way the A phrase and the B phrase of the first sentence may each be expanded into a whole sentence, and just like the phrases in fig. 418 (which may be taken as a very usual pattern

¹ This is a good example of an unusual (at any rate in so short a movement) modulation. The *scherzo* begins in A major; the second sentence goes to G ♯ minor.

in longer movements), sentence A will be in the tonic, sentence B in some related key.

868. But this brings us to another question which arises in discussing form, and that is the principle of **Balance or Proportion**. The whole movement must be symmetrical, and when one part is enlarged it is necessary that the other parts should be enlarged too, so as to maintain the balance or proportion which we have spoken of, as being essential to a work of art. We have already seen this in § 849, but the following example will put it beyond doubt:—

FIG. 422.

Menuetto.

MOZART, P.F. Sonata in A.



Handwritten musical score in treble clef, key signature of two sharps (F# and C#). The score consists of nine staves. The first staff begins with a common time signature 'C'. The second staff has a 'V' marking above it. The third staff has a fermata over the final note. The fourth staff has a '12' marking above it and a slur over a group of notes. The fifth staff has a slur over a group of notes. The sixth staff has a 'K' marking above it and a 'B' marking above it. The seventh staff has a slur over a group of notes. The eighth staff has a slur over a group of notes. The ninth staff has a slur over a group of notes.

869. A moment's comparison of this with fig. 418 will show that they are identical in form, but each separate portion of fig. 422 is here seen enlarged. Here is a comparison of the two :—

Fig. 418.

First Part.

- { Phrase A (four bars in *tonic*).
- { Phrase B (four bars in *dominant*).

Second Part.

- { Phrase C (four bars with free modulation).
- { Phrase B (four bars in *tonic*).

Fig. 422.

First Part.

- { Sentence A (ten bars in *tonic*).
- { Sentence B (eight bars in *dominant*).

Second Part.

- { Sentence C (twelve bars with free modulation).
- { Sentence A (ten bars in *tonic*).
- { Sentence B (eight bars in *tonic*).

870. As a last example of *Two-part* form we analyse No. 35 of Mendelssohn's *Songs without Words*. A glance will show that the real piece does not begin till the second half of the fifth bar. These opening bars are indeed nothing more than an *Introduction*, such as is almost always found at the beginning of a song; and in this case, as also in most songs, this *Introduction* is repeated at the end of the piece.¹

The real tune, then, begins in the fifth bar, and it is (A) an eight-bar sentence in B minor; then follows (B) a sentence lengthened to ten bars, beginning in D major and modulating to end on the inverted half-cadence of B minor; after this sentence A is repeated, but now it is lengthened to ten bars by two repetitions of the final cadence bar; the whole is then concluded by a repetition of the introductory symphony. This analysis might be put into tabular form, thus :—

Introduction . . . in B minor 5 bars

First Part.

Sentence A in B minor 8 bars

Second Part.

Sentence B in D major, returning to B minor 10 bars

Repetition of Sentence A in B minor 10 bars

Conclusion in B minor 4 bars

871. A passage used as *introduction* or *conclusion* to a song or other similar piece of music is often called a *Symphony*² or *Ritornello*. Such *symphonies* often occur in the course of a song or similar piece; an example

¹ A comparison of this introduction and the final symphony will show that it is in each case merely a four-bar phrase—the introductory one being lengthened by two beats at the beginning, as in § 835.

² This use of the word *symphony* must be carefully distinguished from that explained in § 1009.

will be seen in Mendelssohn's *S. w. W.*, No. 23, where the same symphony is used four times—at the beginning, at the end, and twice in the course of the piece. Such passages do not—as far as form is concerned—belong to the piece, and they are in no sense absolutely necessary, *e.g.* the song analysed in § 870 would be complete without *introduction* and *conclusion*, though, of course, they add to its effect.

EXERCISES ON SECTION I.

1. Hymn tunes: 'Tallis's Canon,' 'Nicæa,' 'Melcombe,' 'Benediction,' 'St. Michael,' 'St. Mary.'

2. Songs: 'Hearts of Oak,' 'The Vicar of Bray,' 'Sally in Our Alley,' 'Bay of Biscay,' 'The Banks of Allan Water,' 'Cherry Ripe.'

3. Schumann's *Album for the Young*, Nos. 2, 4, 8, 10, 15, 43.

4. Chopin's Mazurkas, Nos. 4, 16, 24, 40. }

5. Mendelssohn's *Christmas Pieces*, Nos. 1, 2, 3; *Songs without Words*, Nos. 4, 6, 9, 11, 16, 22.

6. Mozart's P.F. Sonatas, No. 4 (Menuetto); No. 11 (Tema).

7. Beethoven's P.F. Sonatas, No. 1 (Menuetto); No. 2 (Scherzo); No. 10 (Andante); No. 14 (Allegretto).

SECTION II.—Three-part Form.

872. Let us now carry the development of Form a little further. Suppose we already have a two-part movement, which we will call A, similar to those examined in the last section. This is, of course, complete in itself, and probably there will be some sort of repetition at the end to establish its unity. If now we wish to continue the movement A, obviously the simplest way will be to add a fresh melody, or set of melodies, which we will call B. It is clear that B must be contrasted with A, or the whole will become monotonous. The contrast may be in melodic outline, or in key, or in both. But what are we to do when B is finished? We must return to the original key in such a way that the final part gives the idea of completing the whole, and this (at any rate, in a long movement) can only be done by repeating either the whole or a part of A. The movement will then consist of three parts, A+B+A, and it will be in **Three-part Form**.

873. The air 'Lascia ch' io pianga,' from Handel's *Rinaldo* is a good example of Three-part Form. We give the melody of it, indicating the sentences by means of capital letters.

FIG. 423.

First part.

The first part of the melody is written on four staves in G minor (three flats) and 3/4 time. It is marked with capital letters A, B, and C to indicate sentences. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of three flats. The melody is written in a single line on each staff. The letters A, B, and C are placed above the staves to indicate the structure of the piece. The first staff is marked with 'A' and contains a sequence of notes and rests. The second staff is marked with 'B' and contains a sequence of notes and rests. The third staff is marked with 'C' and contains a sequence of notes and rests. The fourth staff is marked with 'A' and contains a sequence of notes and rests. The notation is written in a single line on each staff.

Second part.

The second part of the melody is written on three staves in G minor (three flats) and 3/4 time. It is marked with capital letters C and D to indicate sentences. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of three flats. The melody is written in a single line on each staff. The letters C and D are placed above the staves to indicate the structure of the piece. The first staff is marked with 'C' and contains a sequence of notes and rests. The second staff is marked with 'D' and contains a sequence of notes and rests. The third staff is marked with 'D' and contains a sequence of notes and rests. The notation is written in a single line on each staff.

Third part.

The third part of the melody is written on one staff in G minor (three flats) and 3/4 time. It is marked with capital letters A and B to indicate sentences. The notation includes various musical symbols such as notes, rests, and accidentals. The staff begins with a treble clef and a key signature of three flats. The melody is written in a single line on the staff. The letters A and B are placed above the staff to indicate the structure of the piece. The first part of the staff is marked with 'A' and contains a sequence of notes and rests. The second part of the staff is marked with 'B' and contains a sequence of notes and rests. The notation is written in a single line on the staff.

Sentence A is eight bars in $E\flat$; B is six bars in $B\flat$, consisting of three two-bar phrases, exactly like the first sentence of 'God save the Queen.' Then A is repeated in $E\flat$. This ends the first part, and it is clear that this is complete in itself, and the movement could very well end here.

The second part consists of a sentence (C) of twelve bars; it opens in C minor and ends in G minor. It should be noticed that the contrast spoken of in § 861 is chiefly that of key, the melodic outline being somewhat like that of sentence B. There is a further element of contrast in its *length*. Had it been an ordinary eight-bar sentence the contrast would have been much less complete. The remainder of the movement consists of a repetition of $A + B + A$.

The analysis of 'Lascia ch' io pianga' may be shown thus:

First Part. $\left\{ \begin{array}{l} A \text{ in } E\flat \text{ (8 bars).} \\ B \text{ in } B\flat \text{ (6 bars).} \\ A \text{ in } E\flat \text{ (8 bars).} \end{array} \right.$

Second Part. C in C min. and G min. (12 bars).

Third Part. $A + B + A$ exactly as in the *First Part*.

874. It will be observed that the *symphonies* of the song are omitted. As a general rule, it may be stated that the symphonies of a song are entirely outside its *Form*—i.e. the song would be complete *without* them. Such is the case here, where indeed they do nothing but repeat the sentence A. The chief object of such symphonies is to give the singer time for breathing. There are cases in which symphonies must be considered as an intrinsic part of the song. This will be seen by examining Bishop's

song, 'Bid me discourse.' After the voice has sung an eight-bar sentence, a symphony begins to repeat the same sentence, and after two bars the voice joins it, taking up the sentence where the symphony left it, and it is easy to see that this symphony is part of the Form of the song. Such is the case, too, in the next two symphonies of the same song. But in that which comes at the end of the first part it is merely a breathing-place, and has no absolute connection with the song.

875. This may be taken as a typical example of a *three-part movement*, but just as we found that the different parts of a two-part movement could be extended, so too with the parts of a three-part movement. The part which we have marked C very frequently consists of two lengthened sentences, indeed, it is very often a complete two-part movement in itself.

876. Another example of Three-part Form is Purcell's song, 'I attempt from Love's sickness to fly,' which may be analysed thus :

<i>Introductory Symphony</i> ¹	.	.	.	.	8 bars.
First Part.	{	A in G	.	.	12 bars.
		B in E min.	.	.	11 bars.
		A in G	.	.	12 bars.
<i>Symphony</i> ¹	.	.	.	.	6 bars.
Second Part.	C in A min., and in D	.	.	.	10 bars.
Third Part.	A in G	.	.	.	12 bars.
<i>Final Symphony</i> ¹	.	.	.	.	4 bars.

The only point of note here is that in the third part the first sentence (A) only is repeated, and not the whole of the first part. This is not uncommon, but in more elaborate movements, especially in instrumental music, it is almost a universal rule to repeat the whole of the First Part.

877. The last example we analyse is instrumental, viz. the 'Marcia Funebre,' from Beethoven's P.F. Sonata XII. Sentence A is an ordinary eight-bar sentence beginning in A \flat minor, and ending in the relative major, C \flat major. Sentence B begins in C \flat minor, written enharmonically as B \natural minor (v. Part I., §§ 166-173 ; Part II., 566-571 ; 661). It is an eight-bar sentence modulating to D major.²

¹ These might be omitted from the analysis.

² From the point of view of modulation the two sentences are alike. A begins in A \flat minor, and goes to the relative major C \flat major ; B begins in C \flat minor (written as B \natural), and goes to the relative major E $\flat\flat$ major (written as D \natural major).

878. If the student will now examine the four bars following sentence B, viz.:

FIG. 424.



he will find that the four bars do not form a phrase or any part of a sentence (they are really modified repetitions of *one* bar). It will be seen by referring to the music that this passage is used to modulate back to the original key in which sentence A will be repeated, and therefore it merely *joins* B on to A repeated. Such a passage is often called a *Link*.

After the *Link* of four bars, sentence A is repeated, but now it is extended to 10 bars, and it ends in the tonic key, A♭ minor. This concludes the First Part.

The *Second Part* consists of two four-bar (§ 806) sentences, both of which are repeated, and both are in A flat major. The *Third Part* repeats A, B, the link, and finally A again exactly as in the First Part, and then follows a coda of seven bars, the final chords having the *Tierce de Picardie* (ii. § 365).

879. The whole analysis may be shown thus:—

First Part.

A	in A♭ minor to C♭ major	8 bars
B	in B minor to D major	8 bars
Link		4 bars
A (repeated)	in A♭ minor	10 bars

Second Part.

C (twice)	in A♭ major	4 bars
D (twice)	in A♭ major	4 bars

Third Part.

A + B + link + A (repeated) as in Part I.	30 bars
Coda	7 bars

It will be well to sum up three-part form.¹

880. The first part will always be complete in itself, beginning and ending in the same key, and very often there will be some sort of repetition exactly as in two-part form.

The second part is added as a **contrast**; it is therefore almost

¹ Often called *aria form* (§ 1069).

always in a new key, and occasionally it has a new time-signature. (An example is quoted in § 955.)

The second part, like the first, may be, and often is, complete in itself, beginning and ending in its own key as in the 'Marcia Funebre,' analysed in § 879. But as it always leads back to a repetition of the first part, it often modulates at the end, so as to facilitate the return, and not infrequently a *link* will be found both before and after the second part.

The **third part** is always a repetition—often slightly varied—of the whole or part of the first part. A **coda** may be added.

881. The second part of a movement in three-part form is often called an **Episode** (v. § 973), and a movement in three-part form is often called an **Episodical Movement**, or a *Movement of Episode*. This form is used, not only for Songs, but for a great number of instrumental pieces, such as Marches, Nocturnes, Polonaises, Impromptus, and in particular for the slow movement of a sonata (§ 953).

882. **Note on the use of Double Bars.** In Hymns and Chants a double bar is often placed at the end of each *phrase*. On the other hand, in some classes of music, double bars are sparingly used, and in analysing such the student must be careful to notice the end of each melody or subject. As a rule the definite final cadence will make it perfectly clear. It should also be remembered that very frequently a whole melody is *written out again entirely*, whereas it might have been written once and marked 'repeat.' Such a passage is not to be counted as two, but must be regarded as one, just as if it had double bars and the 'repeat.' For example, see Mendelssohn's *Songs without Words*, No. 19, where (in the second half) a passage of nineteen bars (corresponding to the second part of fig. 421) is written twice.

EXERCISES ON SECTION II.

1. Schumann's *Album for the Young*, Nos. 11, 18, 29.
2. Schubert's Impromptu in A \flat , Op. 142.
3. Chopin's Polonaise in A, Op. 40 ; Waltz No. 9 ; Mazurkas Nos. 5, 48.
4. Mozart's P.F. Sonata No. 10 (Andante).
5. Beethoven's P.F. Sonatas No. 2 (Largo appassionata) ; No. 4 (Largo) ; No. 6 (Allegretto) ; No. 8 (Adagio).

CHAPTER LXVII.

THE SONATA, SONATA FORM, CYCLIC FORM.

We might continue to trace the development of form historically, but it will now be better to turn our attention to what is to be considered as the most important of all forms—**Sonata Form**.

883. The word *sonata* is derived from the Italian *suonare* (or *sonare*)=*to sound*, and it was first applied to music which was to be *played* in contradistinction to *cantata* which meant music to be *sung*. A sonata is a composition consisting of either two three, or four movements, one¹ of which (sometimes more than one) is written in what is known as sonata form. By sonata form is meant a certain arrangement of a movement according to a definite plan to be presently described.

884. The majority of sonatas consist of three movements, a *quick* movement, a *slow* movement, and a final *quick* movement. Where a sonata has *four* movements the additional movement is a *minuet and trio* (or a *scherzo*) usually placed after the slow movement. When a sonata has only two movements it omits the slow movement.

885. In modern music the name sonata² is only applied to compositions for one or two instruments. Thus there are sonatas for piano, for violin, for organ, &c.; sonatas for piano and violin, for piano and 'cello, &c. Where a composition exactly on the plan of a sonata is intended to be performed by more than two instruments, some other name is used, thus **Trio** (for *three* instruments), **Quartet** (*four*), **Quintet** (*five*), **Sextet** (*six*), **Septet** (*seven*), **Octet** (*eight*), **Nonet** (*nine*). A similar composition for a whole orchestra is called a **Symphony**; a composition for one or more solo instruments and orchestra is called a **Concerto**. All such compositions are virtually *sonatas* as regards form.

886. The term sonata was in use before the development of that special form now known as Sonata Form was completed, and consequently in older music we often find compositions called sonatas, which have little in

¹ There are occasional exceptions to this. Beethoven's P.F. Sonata XII. has no movement in sonata form.

² A *sonatina* is a 'little sonata.' It is on the plan of a sonata, but shorter and slighter, and simpler in style.

common with the modern sonata, and having no movement in sonata form (v. § 988).

887. So far we have only been analysing single movements. In the sonata we are concerned with a composition in which several movements are to be combined so as to produce one total effect. And just as each portion of a single movement has to be considered with reference to the others, so in a sonata each complete movement must bear some relation to the other movements. We see that the element of contrast is provided for by using the series of movements in contrasted tempi, *quick, slow, quick*. There is further the element of key. The slow movement is always in some related key. But there must also be unity, and the first essential of unity in a sonata is key, just as it was in the very simplest examples of two-part form. The first movement of the sonata must be in a definite key, and though the slow movement is contrasted in key, the last movement *must return to the original key*.¹ There must further be unity in idea, *i.e.* each movement must be thoroughly in keeping with the others. This is sometimes attained by using a similar melody for each movement (v. § 999), but more frequently the connection between the movements is merely in style and character.

888. As a sonata is a *series* or *cycle* of movements belonging to each other, its form viewed as a whole is often called *cyclic form*.

We now proceed to describe Sonata Form.

889. A movement written in Sonata Form is in three parts. The first part consists in the main of two distinct melodies or *subjects*. The two subjects are not in the same key, and a passage—called the *bridge passage*—is used between the two subjects to modulate to the key of the second subject. The part so far described, *i.e.* first subject, bridge passage, second subject, is called the **Exposition**.

The exposition is followed by the **Development**. This does not consist of new subjects, but it is made up by using portions of the melodies already used in the exposition. These melodies are not merely repeated, but are treated according to certain methods to be presently described. The development therefore grows, or is *developed* out of old material.

The final section is called the **Recapitulation**. In it the exposition is repeated, but with both its subjects in the same tonic key.

¹ In the case of Sonatas in minor keys the finale is very often in the tonic *major*. The converse case, where a sonata begins in the major and ends in the tonic minor, is so extremely rare as to be practically non-existent. Dussek's P.F. Sonata, Op. 10, No. 3, E major, ending in E minor, and Mozart's P. and V. Sonata in A major, ending in A minor, are, however, two examples. For a similar example in vocal music, where it is commoner, see Franz's 'Aus meinen grossen Schmerzen,' Op. 5, No. 1.

890. **Sonata**¹ **Form** is most frequently used for the first movement of a sonata, and on this account it is often called *First Movement Form*.²

We now describe in detail each section of sonata form.

SECTION I. The Exposition.

891. **The First Subject** is a well-defined melody in the tonic key. It may be a single sentence (eight bars in B.³ X.; twelve bars in B. XX.); or it may be of considerable length (B. XVIII. twenty-nine bars).

The first subject usually ends with a perfect cadence; it may, however, end on a half cadence, as in B. XIX., bar 9. The first subject is as a rule entirely in the tonic key, though simple modulations are sometimes found, e.g. in the final *Allegro* of B. XXVIII., the first subject, which is thirty-two bars long, modulates to the dominant, afterwards returning to the tonic.

892. **The Bridge Passage**⁴ is used to modulate to the key of the second subject. It is as a rule of a much less definite character than the *subjects*, and very often it is made up of repetitions or sequential imitations of portions of the first subject. It may, however, be entirely new matter of a very melodious character, as in B. V. 32–56. The bridge passage may be very short (B. VIII., where it is six bars); but it may be also of considerable length (B. XV., fifty bars).

893. **Examples of First Subjects and Bridge Passages.**—(a) In B. IX. the first subject ends with a full cadence (with overlapping) on the first beat of bar 13. The B. P. begins by repeating the first two bars of the first

¹ It is also called **Symphony Form**, **Binary Form** (because founded in the main on *two* subjects), and **Movement of Continuity** (because there is a close connection between each part of the movement, there being no strongly contrasted episodes, § 973).

² When the first movement is not in sonata form the term *sonata quasi una fantasia* is generally used (v. B. XIII.).

³ As it is very important that the student should examine all the examples given, those in this section are for convenience taken almost exclusively from Beethoven's P.F. Sonatas, referred to as B. with Roman numerals. Unless otherwise stated the first movement of each sonata is referred to.

⁴ This part of the movement is often called **Episode**. It will be seen from § 973 why the term Bridge Passage is to be preferred.

subject, but it soon begins to modulate and ends on the dominant of the new key in bar 22.

(b) In B. VII. the first subject ends in bar 17 with a full cadence. The B. P. begins in the same bar by repeating a varied form of the first subject, but after three bars it modulates and ends in bar 23 on the dominant of the new key.

(c) In B. I. the first subject ends in bar 9 on a half-cadence. The B. P. begins by repeating the first section of the first subject in a new key so that it modulates at once. It ends in bar 21 on a half-cadence in the new key.

894. The student will have little difficulty in determining the end of the first subject and the beginning of the B. P. if he remembers that the function of the first subject is to establish the key; that of the B. P. is to lead away from the new key. The first subject keeps to its key and establishes it by its cadence; the B. P. modulates.

There is very often overlapping at the beginning and end of a bridge passage.

895. **The Second Subject.** It has been said that the second subject is in a new key. The principle at work is exactly the same as in a single melody which modulates (§ 857). Up to the time of Beethoven the following rule was in universal use:—

(a) In **major** movements the second subject is in the key of the **dominant**.

(b) In **minor** movements the second subject is in the key of the **relative major** or less frequently in the **dominant minor**.

Thus (a) a movement in **D major** would have its second subject in **A major**; one in **Bb major**, second subject in **F major**.

(b) A movement in **C minor** would have its second subject in **Eb major** or else in **G minor**; one in **A minor**, second subject in **C major** or in **E minor**.

896. Beethoven and subsequent musicians frequently modify this rule of keys, but nevertheless it must still be considered as the general rule. Before mentioning what other keys are used it will be best to describe the second subject.

897. The **second subject** should come as a contrast to the *first*, e.g. in B. IX. the *first subject* (bars 1–13) is characterised

by leaps ; the *second* (beginning at bar 22) moves by *single steps*. But it must be remembered that, as a sonata is a movement of continuity (p. 342, n. 1), striking contrasts are not sought, and the *second subject* must be thoroughly in keeping with the character of the *first*.

898. In most cases the *second subject* is of considerable length, and is capable of division into several definite portions, each of which often ends with a perfect cadence. This has led some theorists to speak of a *third* and a *fourth* subject, while others speak of all the portions of the second subject except the first as *Tributary subjects*. But a very little experience will show the student that though in the majority of cases the second subject is divisible into sections, yet in idea it is all one, and so we shall use the term *second subject* to cover all these portions.

899. The sonata writers before Beethoven often used some part (or some striking figure) of the first subject in the first section of the second subject. This will be seen by comparing the beginning of the two subjects of Clementi's Sonata in B \flat , which he played in his contest with Mozart¹ in 1781.

FIG. 425.

(a) Beginning of *First Subject*, in B \flat .



(b) Beginning of *Second Subject*, in F.



This method is frequently followed by Haydn and Mozart, and a much later example is seen in Mendelssohn's P.F. Sonata, Op. 106, written in 1827.

¹ Mozart used this afterwards (1791) as the chief subject of his overture to *Die Zauberflöte*.

900. In the majority of cases, however, even in older writers, the *second subject* is new, and not derived from the first. We now give examples of *second subjects*. In B. X. the *second subject* consists of three sections; the beginning of each is shown below:—

FIG. 426.

(a) Bars 27–34.



(b) Bars 34–48.



(c) Bars 48–64.



The first section ¹ (a) is an eight-bar melody; (b) which begins by overlapping with (a) is fifteen bars long. Notice that this part of the second subject (which is in D) has a transient modulation (at *) to the dominant of the new key. This is far from uncommon. (c) is seventeen bars long—and this brings us to the end of the *exposition*, and to the double-bar. To mark the end of the *exposition* we almost invariably find the final cadence strengthened by repetition, or ornamented by some striking figure. In the case we are examining the *exposition* might end at bar 59—the remaining bars being merely a repetition of the cadence (§ 827).

901. Another common way of ending the *exposition* should be noticed here. We saw in § 827 how the end of a simple melody is strengthened by repetition. In the same way the end of the *exposition* is often made up of portions of melodies or figures previously used. Thus in B. IX. the four bars immediately before the bar marked 1 are clearly founded on the opening bars of the sonata. Such an ending is called a *Codetta*, a term which will be understood by comparison with § 940.

902. *Incidental modulation in second subjects.* In general all the sections of a second subject begin and end in the same key, but there is often considerable modulation, chiefly to nearly related keys, in the course

¹ The student should note that some writers call (a) the *second subject*, and (b) and (c) *tributary subjects*.

of the subjects. In B. VI. in F the second subject is in C (bar 19); it modulates to G (bar 29), back to C (bar 38), to C minor (bar 41), and back to C major (bar 47), in which key it concludes. In Mendelssohn's Sonata for 'Cello in B \flat , Op. 45, the second subject is perfectly regular in F, but it modulates to C major, G minor, D minor, and back to F.

903. The only difficulty the student is likely to find is in determining the various sections of the second subject. It must be stated that to a certain extent it is a matter of opinion. Some authorities argue that each section must end with a perfect cadence; others that whenever there is a clear beginning of fresh matter then we have a new subject, although no full cadence has completed a previous section. In deciding the student should be guided by the evidence of connection of idea in the several sections. To illustrate these points let us take the second subject of B. XI. This clearly begins in bar 23, and ends at bar 31. The *second section* beginning in bar 31 is repeated at bar 39, but this time it is interrupted at bar 44 with so distinct a figure that we must consider this bar 44 as beginning a *third section*, which ends at bar 57. From bar 57 to the double bar is evidently a *Codetta*¹ founded on the *second section* of the *second subject*, and (in the last two bars) on the opening of the *first subject*.

904. The end of the exposition is usually, and formerly was always, indicated by a double-bar and repeat marks. As the subjects of the exposition are used in the second part it was thought necessary to impress them on the mind by repetition. But in modern sonatas this is frequently neglected, and there are many examples where no double bar² is used. There will, however, be little difficulty even in these cases in finding the end of the first part, for there is usually either a repeated or a prolonged cadence in the key of the second subject.

Further Rules for the Key of the Second Subject.

905. We must now note cases where the key of the second subject does not conform to the rule of § 895. These may be divided into two classes: (a) where the second subject begins in an unusual key, but ends in what may be called the normal key; (b) where the second subject throughout is in an unusual key. One or two examples will make this clear.

¹ The term *Codetta* is often used somewhat freely. It is quite possible to consider bars 57-62 as a *fourth section* of the second subject. Bars 63-70 are undoubtedly *Codetta*.

² Do not be led astray in such cases by double bars, which are often found in the *development* when a new key signature is used to avoid the use of too many accidentals, v. Beethoven's *Appassionata* XXIII.

(a) In B. II. in A major the second subject begins (bar 59) in E *minor*, and modulates through G major, Bb major, D major, E major, and finally ends in E major. In B. XXV. in G major the second subject opens (bar 24) in A *major*, but in bar 36 it modulates into the normal key D, and so ends. As an example of a sonata in a minor key we may take B. VIII. in C *minor*. The first section of the second subject begins (bar 41) in Eb *minor*, and in bar 65 there is a full cadence in Db *major*. This subject is then repeated slightly modified, and makes its way through Eb *minor*, F *minor*, and C *minor* to Eb *major*, the normal key, in which the part ends.

(b) As an example of the second class of abnormal second subjects, we quote Beethoven's great Hammerclavier Sonata,¹ Op. 106, No. 29, in Bb, where the second subject (beginning in bar 63), though it touches other related keys, is practically entirely in G *major*. It is a curious coincidence that Mendelssohn's Op. 106, quoted in § 899, is a P.F. sonata having exactly the same keys for first and second subject, viz. Bb and G *major*.

906. We may conclude this part of the subject by tabulating the keys in which second subjects occur.

In *major keys* the *second subject* is usually in the key of the dominant, but it may also be in the *submediant major*, in the *mediant major* or *minor*, and occasionally in other less closely related keys.

In *minor keys* the second subject is usually in the key of the relative major or dominant minor, and occasionally in the *submediant major*.

907. The first movement is not infrequently preceded by an *Introduction*—always in slow ² time. It is not an intrinsic part of sonata form, but it adds to the impressiveness of the form. It may be short—four bars in Beethoven's P.F. Sonata XXIV., Op. 78, but at times it is of great length and importance—in Beethoven's Symphony No. VII. sixty-two bars.

908. The *Introduction* in some cases announces subjects or significant phrases or figures which are afterwards used in the sonata. In Beethoven's P.F. Sonata XXVI., Op. 81a, the whole of the allegro may be said to be founded on the first four bars of the Introduction. The first three notes in particular are important, the second subject (bar 34), the codetta (bars 46–53), being founded on them. They are even more noticeable in the

¹ The pianoforte trio in Bb, Op. 97, also has the second subject in G.

² A slow section at the beginning of a sonata is not of necessity an Introduction. In Mozart's Sonata for P. and V. in C (No. 2, Peters), the first subject and bridge passage are *adagio*, while the remainder of the exposition is *allegro molto*. In Dussek's Op. 10, No. 2, the first movement in regular sonata form is marked *Grave, adagio non troppo*. So also Mozart's P.F. Sonata in Eb, No. 4, is *adagio*.

development and in the coda (especially throughout the last seventy-five bars).

Another example is seen in Schubert's Octet, where part of the *Introduction* is used again just before the Recapitulation.

In most cases, however, the materials of the *Introduction* are not used again in the movement. The Introduction in these cases serves to rouse the attention of the hearer for what is coming.

909. In analysing the exposition of a sonata the following plan may be followed :

ANALYSIS OF MOZART'S P.F. SONATA IN A MINOR.

First Subject, bars 1-9. A nine-bar melody, the nine bars being the result of the repetition of one of the motives of the second phrase.

Bridge Passage, bars 9-22. The B. P. (which begins by overlapping with the end of the First Subject) is made up chiefly out of the materials of the First Subject. In bars 16 and 17 there is a two-bar phrase on the dominant of C minor; this is repeated in bars 18 and 19. Bars 20-22 consist entirely of repetitions of the half-cadence on which the B. P. ends.

Second Subject, bars 22-45 in C, the relative major key. It consists of two sections: Section I., bars 22-35; Section II., bars 35-45. The second section is a six-bar melody repeated with the parts inverted and slightly modified.

Codetta, bars 45-49, founded on the first four notes of the First Subject with a bass suggested by a figure of the B. P. in bar 11. Ends in C major with double bar and repeat.

EXERCISES IN SECTION I.

1. Analyse as in § 909 the exposition of the first movement of the following sonatas :

(a) Mozart, No. 5 in G; No. 6 in D; No. 16 in C; No. 2 in F; No. 12 in F; No. 14 in C minor.

(b) Haydn, No. 5 in C; No. 11 in G; No. 2 in E minor; No. 3 in B \flat .

(c) Beethoven, No. 20 in G; No. 19 in G minor; No. 5 in C minor; No. 4 in E \flat ; No. 7 in D; No. 8 in C minor; No. 18 in E \flat ; No. 17 in D minor.

2. Point out where the exposition ends (and then analyse) in the first movement Beethoven's P.F. Sonatas No. 23 in F minor; No. 27 in E minor; No. 28 in A; No. 31 in A \flat .

SECTION II.—The Development.

910. The part of a movement in sonata form immediately following the *Exposition* is made up out of the subjects and melodies used in the exposition. To merely repeat such melodies would simply cause monotony and tedium. They must therefore be repeated with such modifications that they appear to us *in a new light*, and so produce a new impression and a new pleasure. As this new pleasure is founded on matter heard before, we are led to compare the two, and so a higher pleasure than mere sensuousness comes in—an intellectual pleasure—and it is this element of sonata form which make it so important. This method of using musical subjects is called **Development**, and this portion of sonata form is called the **Development**. As in the development a composer is practically free to follow his own fancy, it is often termed the **Free Fantasia**.

911. Though *development* is most used in the development section of sonata form this is by no means its only use. Even a short melody can consist of developed portions. We have already seen this in Fig. 396, where a whole melody is made up by repeating a little figure with slight modifications at each repetition. At each repetition the figure appears in a new light, and the whole melody grows, as it were, out of one little figure.

912. Perhaps the first and most obvious means of thus presenting old ideas or melodies in a new light is **transposition**. A melody may be given in a new key; or it may be placed higher or lower.

At first sight it might appear that mere transposition offers nothing new. But everything is to be considered in relation to its surroundings. When, therefore, in Beethoven's P.F. Sonata II. the exposition ends in E major, and then, after touching on E minor, gives in C major the bold subject which opens the sonata, the effect is striking, although the repetition is identical with the original in everything except key.

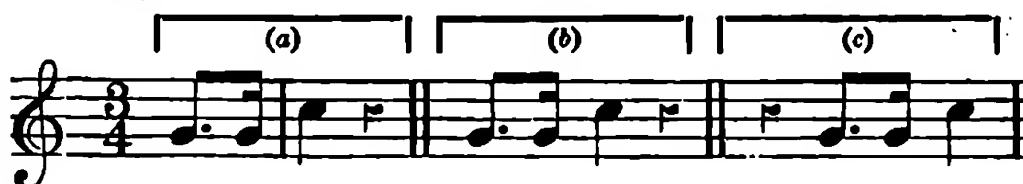
913. A subject may be changed as to mode from minor to major, or *vice versa*, and this is perhaps one of the most commonly used devices.

914. The harmony may be changed while the melody is unaltered. As an example let the student examine the trio in Beethoven's P.F. Sonata XV. The same melody occurs six times in succession, but each time with varied harmony.

915. The subject may be ornamented by the addition of shakes, runs, &c., or by a florid accompaniment, or it may be altered in expression by the use of signs of emphasis, &c.

916. A subject may be altered with regard to time and accent. This may be merely bringing an accented portion to the unaccented part of the bar, as in Haydn's Symphony in C (Salamon, No. 1), where the figure (a) taken from the first subject is used in the forms (b) and (c).

FIG. 427.



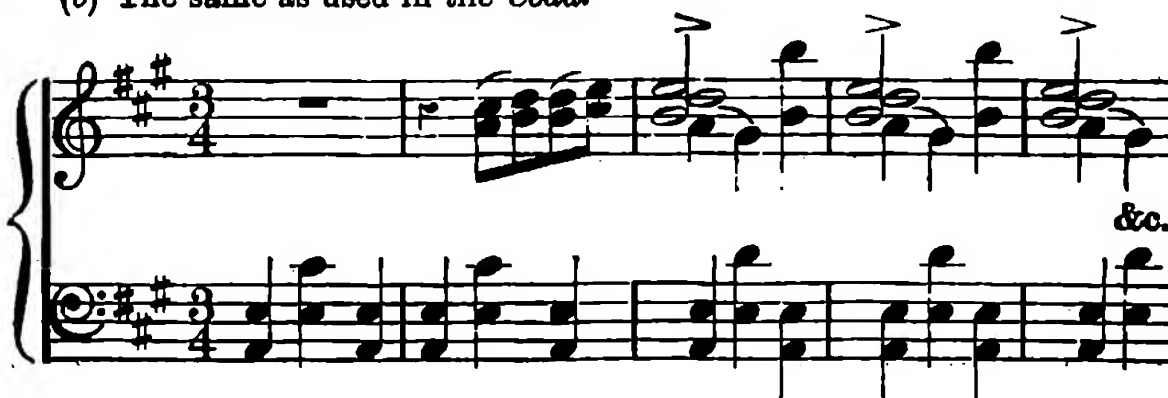
917. Or the time may be changed, *e.g.* from $\frac{3}{4}$ to $\frac{6}{8}$ (which, however, is only a form of ornamenting a melody); or by a more radical change, *e.g.* from $\frac{2}{4}$ to $\frac{3}{4}$ as in the following, from Grieg's P.F. Concerto, Op. 16:—

FIG. 428.

(a) First Subject of Finale.



(b) The same as used in the Coda.



918. The methods so far described are more or less superficial. We now proceed to describe one which is more important. This is done by taking a small portion of the subject and treating it in a variety of ways, to show, as it were, what it is capable of. This will be best understood by examination of the development of Beethoven's P.F. Sonata II. The sonata is in A major, and opens with a bold subject, after which comes the following:—

FIG. 429.

(a) Bars 9-13.



The first forty bars of the development (counting from the change of key-signature) are founded on the opening phrase. This leads us through C, Ab, F minor, ending on the dominant of F. Then (bar 40) comes the passage (a) fig. 429 in F, afterwards repeated in the left hand, and ending in F. All this (40-50) is now repeated, ending this time in D minor (bar 60). Then comes the following:—

FIG. 430.

(b) Bars 60-62.



It is easy to see that this is merely the first portion of extract (a) used by imitation. It is in three-part harmony. The middle part includes the small notes, and so is an exact imitation of the upper part, while the lower part stops short at F. The phrase (b) is now repeated in G minor, C major, and F major, in which key it is continued by repeating the last three notes of the extract (marked a), first directly, then (at β) inverted thus:—

FIG. 431.

(c) Bars 68-71.



This brings the key to D minor again. Then the whole extract (c) is repeated twice, first ending in A minor, secondly in E major. The remainder of the development is founded on the same passage (a), but it is not necessary to describe it further. Thus sixty bars of development are made up by working the figures of two bars (a).

919. Another method of development is to take a portion of a theme as in § 918 and treat it in double counterpoint,¹ as in the following example from Beethoven's P.F. Sonata, Op. 28, No. XV. :—

FIG. 432.

(a)



(b)



¹ When two parts are written in such a way that they still sound satisfactory when the upper part is placed below the lower, i.e. when they are

The phrase used above is taken from the end of the First Subject, bars 7-10. A melody used thus in double counterpoint is often made the means of modulation, and then the ending may be slightly modified at each recurrence, as in the Finale of Dussek's P.F. Sonata in C minor, Op. 35, No. 3.

920. A melody may be treated in canon (§ 1033), as in the example from Haydn's Symphony in Bb, No. 9 of the Salamon set.

FIG. 433.¹

The musical score for Figure 433 is a canon in three parts: Violin 1, Violin 2, and Cello. The key signature is B-flat major (two flats). Violin 1 starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. A bracket labeled (a) covers the first two measures. Violin 2 enters in the second measure with a half note F4. The Cello enters in the third measure with a half note E4. The music continues with various intervals and rests, ending with '&c.' in each part.

921. The subject of the *canon* is taken from the second section of the second subject.

The extract will serve to illustrate another important point. When a fragment of a melody is developed it is quite usual to find the fragment

inverted, they are said to be in double counterpoint. In the same way we may have three parts in *triple* counterpoint, &c. In the Finale of Mozart's Jupiter Symphony we have an example of five melodies, which are all invertible, *i.e.* in *quintuple* counterpoint, v. Pt. II., § 701.

¹ There are other parts to this, but they either double the parts shown above or complete the harmony.

finished off into a complete sentence by a new ending. Thus the fragment (a) used above is simply two bars — afterwards repeated a third higher — to which three bars (* . . . *) of entirely new matter are added. Of course such a new ending must be perfectly in keeping with that which it completes. There are almost innumerable examples of this procedure, but we may mention in particular Beethoven's great Hammerclavier Sonata, Op. 106, beginning at bar 19 of the development.

922. A melody, or a fragment of a melody, may be treated **Fugally** (§ 1045). This is less common in P.F. sonatas than in larger works, but the whole of the development of Beethoven's Op. 101 (Finale) consists of a somewhat freely developed fugue. Among examples in larger works may be mentioned the first movement of Beethoven's Quartet, Op. 59, No. 1, and Haydn's Clock Symphony (Finale), in both of which cases there is the opening of a double fugue.

923. In all the cases yet seen the development has been made up out of materials previously heard, but there are cases where **entirely new matter** is introduced. We have already seen (§ 921) how a fragment of an old melody may have a *new ending*. It is but a step further to introduce an entirely new melody, provided such new matter is thoroughly in keeping with the rest of the music.

As examples of entirely new melodies we quote Beethoven's P.F. Sonata, Op. 10, No. 1, beginning at bar 13 of the development; and Op. 14, No. 1, beginning at bar 5 of the development. A long and important section of the development in Schumann's P.F. trio, Op. 63, first movement, is new. The term *Episode* (§ 973) is often applied to new melodies introduced into the development.

924. Summary of the Methods used in Development.

A *subject* may be treated in the following ways:—

- (a) **Transposition** to a new key, or to a higher or lower octave.
- (b) The mode may be changed, major to minor or *vice versa*.
- (c) It may be differently harmonised.
- (d) It may be ornamented by shakes &c.
- (e) The accent or the time may be changed.
- (f) Small portions of the melody may be worked by imitation and sequential repetition.
- (g) **Double counterpoint**, canon, and fugue may be employed.
- (h) An **Episode**—new matter—may be introduced.

925. It must not be supposed that all these methods will be followed in the same sonata, or that they will be carried out in any specified order. The only necessity is that whatever development is used shall be consistent with the spirit of the exposition. More than one of the methods may, however, be used at once, *e.g.* a melody may be newly harmonised, and then used sequentially through a series of keys.

The development will not employ all the materials of the exposition. Two or three fragments will, as a rule, be found sufficient to supply all the material required. These fragments may be taken from any part of the exposition. In Mozart's P.F. Sonata in D, No. 9, eighteen bars of the development are founded on a *codetta* of two bars; the next eight bars are founded on part of the second subject, the remaining thirteen bars on a part of the first subject.

The development may be very short, *e.g.* in Beethoven P.F. Sonata XX. it is only fourteen bars long; in No. XXI. it is seventy bars long, while in symphonies and similar works it is often much longer.

926. There are cases where there is practically no development (*v.* also § 958). The sonata for P. and V., by Mozart, quoted on p. 347 n. 2, has in the place occupied by the development a sort of *Link* of ten bars, merely leading back to the original key.

927. With regard to the keys used in the development, practically any key is allowable. But it will be found that (a) the keys used in the *Exposition* are in general avoided except when they are used in passing from one key to another; (b) the same key is not as a rule used twice, except transitionally.

928. We now give examples of the way in which a development may be analysed. We take as the first example Mozart's P.F. Sonata in A minor. The bars are numbered from the beginning of the Exposition.

The whole development is founded on the following fragments:—

FIG. 434.

(a) Beginning of 1st subject, bars 1–9. (b) Fragment of 2nd subject, bars 41–3.

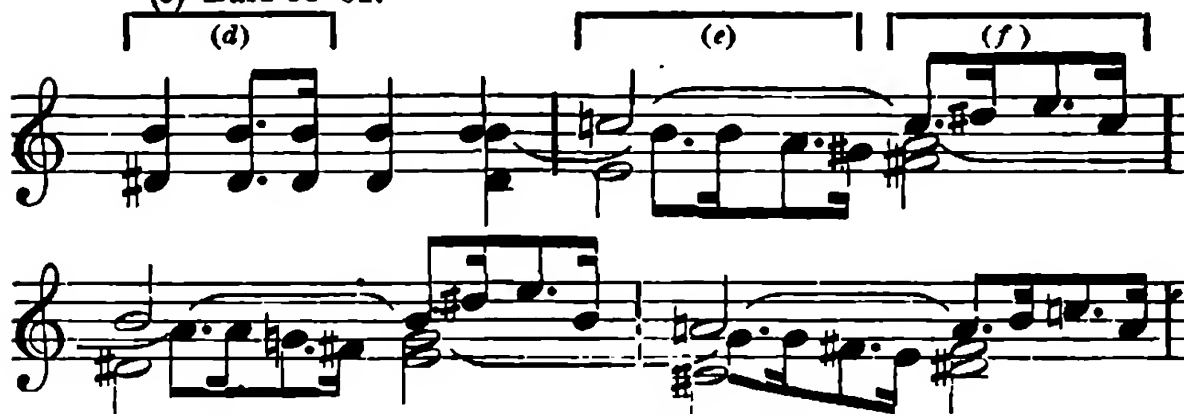



The development opens with a reproduction of four bars of the first subject in C major. At bar 54 the dominant chord of F is reached, and this is repeated in three successive bars, apparently hesitating between F major and D minor. In bar 57 this chord (the dominant of F) is changed enharmonically into the German sixth in E minor, in which key the real

development begins. The next twelve bars consist of repetitions of the following fragment:—

FIG. 435.

(c) Bars 58–61.



It will be interesting to note the origin of this. The fragment (d) is clearly the first three notes of (a). By breaking up the crotchet in (d) into a dotted quaver and a semiquaver we get the rhythmic figure  which is the foundation of the remainder of extract (c). The fragments (e) and (f) are merely variations of (d); they retain the rhythmic figure, at the same time being greatly modified in melodic outline and in harmony. The third and fourth bars of (c) are free sequential imitations of the second bar.

The extract (e) occurs on a pedal bass in E minor; then the whole extract is repeated in A minor (bars 62–65) and in D minor (66–69).

The remainder of the development is founded on (b) fig. 434. It is treated sequentially in C major and A minor (70–72), and finally transferred to the left hand in A minor (74–77). The bass of bars 70–72 is suggested by the bass of the codetta, *i.e.* the last five bars before the first double bar (bars 45–49). The development ends in bar 80 on the dom. chord of A minor.

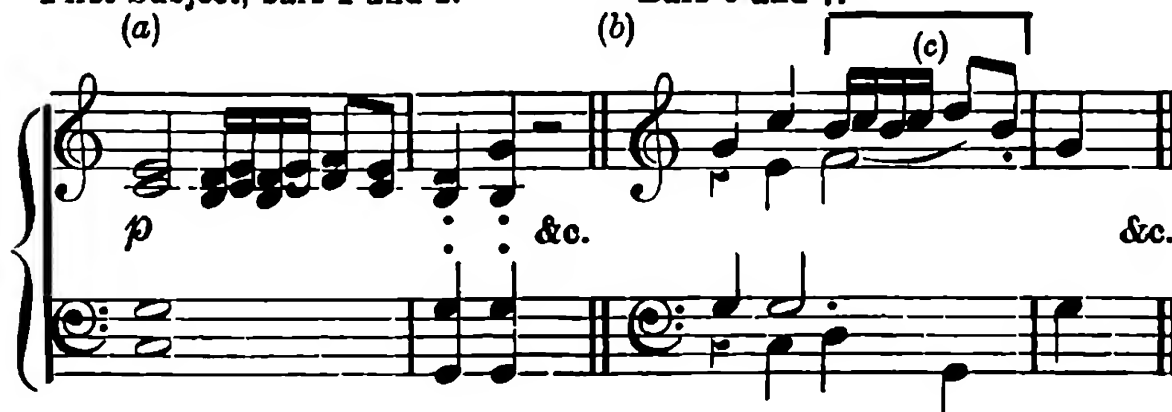
929. As a second example, we analyse the development of Beethoven's P.F. Sonata No. III., Op. 2, No. 3 in C major.

The development is, with the exception of one passage, constructed out of the following materials:—

FIG. 436.

First Subject, bars 1 and 2.

Bars 6 and 7.



Second Subject, bars 77-79.



It opens with example (d) in C and F minor; then the figure of four notes with the shake in example (d) is repeated four times on each of the notes of the dominant seventh of E \flat . Here follows a long series of arpeggios founded on the Bridge Passage, bars 13 and 14. This takes us through E \flat (bars 98-99), C minor (bars 100-101), F minor (102-103); then by enharmonic change in F \sharp minor (104-107), and D major (108-109). Now comes a shortened form of the first subject example (a) in D major, but in bar 114 the fragment (c) is worked in G minor. It is followed by a syncopated passage which is worth our careful attention.

The whole sonata abounds in beautiful effects of syncopation, and all these are derived from the first half of bar 6 quoted above at (b). Example (b) is not, of course, strict syncopation, but by the entry of the bass the accent is thrown to the second beat and we get the spirit if not the letter of syncopation as explained in Part I., § 83. This leads us to G major in bar 128. Then follows a repetition of bars 114-117 in C minor and major and again in F minor, but this time the syncopated passage is lengthened, and it ends on the dominant of C major. The remaining bars (130-139), on a dominant pedal, are founded on example (a), with imitation between treble and tenor. In bar 136 the dominant seventh is struck, and with this sustained in the left hand the right hand repeats (c) in example (b) on the descending notes of the dominant seventh, reaching the re-entry of the first subject in bar 140.

EXERCISES.

The student should now analyse the development of those sonatas mentioned at the end of Sect. I. p. 348, stating the origin of the matter, the method pursued in the working, and the keys passed through.

SECTION III.—THE Recapitulation AND Coda.

930. As the final section of a movement in sonata form repeats—with certain modifications—the Exposition, it is called

the **Recapitulation** or **Reprise**. The chief point of difference is that, while in the Exposition the first and second subjects are in different keys, in the Recapitulation *both subjects are in the tonic key* (though the *mode* may be changed). This will be best seen in tabular form :

	Exposition		Recapitulation	
Major keys	1st Subject Tonic	2nd Subject Dominant	1st Subject Tonic	2nd Subject Tonic
Minor keys	Tonic minor	(a) Relative major or (b) Dominant minor	Tonic minor	(a) Tonic minor or (b) Tonic major

931. The second subject of a minor movement is most frequently in the relative major. In the Recapitulation this usually reappears in the *tonic minor*. But in many cases the change from the relative *major* to the tonic *minor* cannot be made without completely changing the character of the melody, and therefore it is a very common practice, especially in modern music, to give the second subject in the Recapitulation in the *tonic major*. There are very many examples of this, *e.g.* Beethoven's P.F. Sonata, Op. 10, No. 1 (Finale), and the fifth Symphony (*first movement*), Schumann's two Sonatas for P. and V., &c.

We must now see how unusual keys in the Exposition (§ 905) are represented in the Recapitulation.

932. When a subject in the Exposition has incidental modulation we generally find a corresponding modulation in the Recapitulation, *e.g.* Beethoven's Sonata in F for horn, Op. 17, the second subject in C modulates to E minor in the Exposition ; in the Recapitulation it is in F modulating to A minor, the modulation in each case being to the mediant minor.

933. When the second subject is in a series of keys the corresponding series of keys is often, though by no means always, found in the Recapitulation. Thus in Beethoven's P.F. Sonata in C, Op. 2, No. 3, the second subject is in G minor, C minor, D minor, G minor, A minor, G minor, and G major in the Exposition ; in C minor, F minor, G minor, C minor, D minor, and

C minor and C major in the Recapitulation. It should be noted that all the keys in the Exposition are related to the final key G major in exactly the same way that the keys of the Recapitulation are related to the final key, C major. This is by no means always the case, and the student must be prepared for considerable irregularity in this respect. A single example will suffice. Beethoven's eighth Symphony in F; First Movement, second subject in D major and C major in the Exposition; in B \flat major and F major in the Recapitulation. The last movement of this symphony is quite regular, *e.g.* second subject in A \flat and C in the Exposition, in D \flat and F in the Recapitulation.

934. When the whole of the second subject is in an unusual key there is often an apparent irregularity because the Recapitulation must end in the tonic key. This will usually, but not always, be easily explained if we compare the irregular keys of the Exposition with what would have been the regular one. Thus in Beethoven's P.F. Sonata in C, Op. 53, the second subject is in E major and minor in the Exposition. The regular key would have been G major, and thus we might very well have had the series E major, E minor, G major. When we come to the Recapitulation we find the corresponding series A major, A minor, C major. It is as if the Exposition only gives a portion of the series which is given complete in the Recapitulation. So again in Beethoven's P.F. Sonata in G, Op. 31, No. 1, the second subject of the Exposition in B major, B minor (related to D major, the regular key) becomes in the Recapitulation E major, E minor, and G major.

935. There is one case of irregularity of key in the second subject where the Exposition has been perfectly regular. That is, where the second subject appears twice in the Recapitulation, first in a new key and then in the regular key; *e.g.* in Beethoven's P.F. Sonata in C minor, Op. 10, No. 1, the second subject is in E \flat major; in the Recapitulation this is given first in F major and then in C minor.

936. **Irregularity in the key of the First Subject.** In order to preserve the same key-relationship between first and second subjects¹ in Exposition and Recapitulation the first subject is occasionally introduced in the Recapitulation in the subdominant, *e.g.* Mozart's P.F. Sonata in C, No. 16, where the Recapitulation opens in F; Schubert's Sonatina for P. and V. in A minor, Op. 137, No. 2, where the Recapitulation opens in D minor. This causes the second subject to appear in a key a fifth higher than the first both in the Exposition and Recapitulation.

¹ In Mozart's P.F. Sonata in C, No. 10, there is an irregularity in the second subject in the Recapitulation which is, no doubt, due to the same idea; the second subject is partly introduced in the dominant and then turned aside, as it were, into the regular tonic key.

937. **Inversion of subjects in the Recapitulation.** In a few cases the Recapitulation has the second subject placed before the first. One of the best-known examples of this is Mozart's Sonata in D for P. and V. Another example is seen in Mozart's P.F. Sonata, in D, No. 9. There is a very modern example in Dvořák's String Quartet in Eb, Op. 51.

Sometimes there is a partial inversion; *e.g.* in Dussek's P.F. Sonata, Op. 9, No. 1, an important section of the first subject is placed after the second subject.

938. To reproduce the Exposition in the Recapitulation with no change but that of key would be monotonous, and we very often find variety brought about (a) by ornamenting or varying¹ some of the melodies, (b) by shortening some of the matter of the Exposition.

The first may be dismissed with a reference to the Recapitulation (first subject) of Mozart's P.F. Sonata in G, No. 5.

The shortening may be produced by shortening a melody, as in Beethoven's P.F. Sonata in C, Op. 2, No. 3, where the first subject is cut down from thirteen to eight bars. But shortening is more usually caused by the omission of some part of the Exposition. In Dussek's Op. 9, No. 2 (Finale), the first subject (fifty bars) is omitted and the bridge passage is shortened by nineteen bars. In his Op. 9, No. 3, eight bars of the first subject, the whole of the B. P., and the first section of the second subject are omitted, and in his Op. 10, No. 2, all the first subject and B. P. are omitted.

When a whole subject is omitted from the Recapitulation it is usually because that subject has been prominently brought forward in the development, when it would be tedious to use it again in the Recapitulation.

939. Occasionally there is considerable modification of the subjects in the Recapitulation. Let the student compare the first subject of Beethoven's P.F. Sonata, Op. 31, No. 2, with bars 148–157, where a *recitative*-like passage is added. In the same sonata part of the second subject appears in bars 194–196 in an inner part with a pedal note in the highest part. This is due to the fact that the compass of the pianoforte in Beethoven's time (the highest note then being F *in alt*) did not allow the exact transposition of the original second subject of bars 60–62.

940. **Coda.** In most cases the movement in sonata form ends with a more or less exact reproduction of the ending used for the exposition, only of course in the tonic key. But such an ending for a long and important movement often sounds tame

¹ A very good example of the ornamentation of a subject on its re-entry is seen in Mozart's P.F. Sonata in D, No. 6 (Polonaise), where the same subject occurs six times, each time differently varied.

and unfinished, and therefore it is very usual—especially in modern works—to add another section after the recapitulation, to bring the work to an end in a more striking manner. Such an ending is called a **Coda**. The word is derived from the Italian *coda*=a tail, and its appropriateness will be easily recognised, for a coda is simply a *tail-piece*. The diminutive of *coda* is **Codetta**, which therefore means a little coda. As we have already seen, a simple melody can have a coda (§ 849).

We have already used the term *codetta* in speaking of the end of the exposition (§ 901). Sometimes, however, such an ending is called a *coda*, but it seems desirable to limit the use of each word. We shall apply the term *codetta* to the end of the exposition, and also to the end of the recapitulation, when it merely repeats in a new key the ending of the exposition—*e.g.* the end of Mozart's P.F. Sonata in A minor (cf. § 909). When, however, at the end of the recapitulation there comes a section different both in importance and in matter from the ending of the exposition we shall use the term *coda*, and it is this section which we now propose to describe.

941. The simplest form of coda is seen in Mozart's P.F. Sonata in E \flat , No. 4, where three bars reminiscent of the first subject are added, and named *coda*. But in many cases the coda assumes great length and importance. As an example, we analyse the coda of Beethoven's P.F. Sonata in C, Op. 2, No. 3, the development of which is analysed in § 929.

The recapitulation ends with the last section of the second subject (quoted in fig. 436 (*d*)), omitting, however, the passages in broken octaves (bars 85–91), but instead of a full cadence in C we get, in bar 219, an interrupted cadence on A \flat , and here begins the coda. For fourteen bars we have a series of arpeggios, evidently suggested by the opening of the development, leading through A \flat , F minor, G minor, D minor, C minor to C major (bar 233), in which key there is a long **Cadenza**¹ founded on a figure of the first subject (*v.* fig. 436 (*a*)). This leads to four bars of the

¹ A **Cadenza** is a passage usually of a brilliant and showy character, of no definite form, often made up by development out of the materials previously heard. A cadenza is not commonly found in solo sonatas, though among other examples may be mentioned Beethoven's 'Moonlight Sonata' (last movement), Mozart's P.F. Sonata, No. 9 (last movement), and Clementi's Sonata in C, in which latter case, however, it is introduced just at the end of the recapitulation.

first subject followed by another phase of the syncopated passage described in § 929, bars 238–252 being clearly traceable to bars 120–129 of the development. The remaining six bars now give out that part of the last section of the second subject which was interrupted by the entry of the coda.

It will be seen from this that the coda when important consists of development, but, of course, the development of the coda is not a mere repetition of the development proper, but rather another view as it were of the materials of the sonata. It may be said to sum up the sonata, just as a speech might be summed up in concluding, by drawing attention to the salient points.

942. In some few cases entirely new materials are used in the coda just as in the ordinary development. An example of this is seen in Beethoven's P.F. Sonata, Op. 57, Finale. So also Schumann's Sonata for P. and V., Op. 121 (second movement).

943. How to find the beginning of a Coda.—In some cases the second part of a movement is repeated, and when in such cases a coda is added the beginning of it is readily seen from the double bar with repeat marks. Such is the case in Mozart's P.F. Sonata in C minor (No. 14), in the Finale of the 'Jupiter Symphony,' and in Beethoven's Sonata for 'cello in G minor Op. 5, No. 2. But in most cases the Coda follows on the recapitulation without any special warning, but there will be little difficulty in seeing where it begins, if we compare the end of the recapitulation with the end of the exposition. Let us take as an example Beethoven's P.F. Sonata, No. 4, Op. 7. It is easy to follow the recapitulation up to bar 307. It follows the lines of the exposition very closely, especially in the last twenty or thirty bars. But in bar 307 instead of giving the bars corresponding to the last three bars of the exposition, it leaves the key abruptly, thus interrupting the cadence, and here begins the coda.

It has been mentioned that the coda is a sort of second development section, and it is interesting to note that in many cases the opening of the coda is very similar to the opening of the development, though it soon assumes a character of its own. This is the case in the sonatas mentioned in §§ 941–3 and in many others.

944. We have now completed our account of Sonata Form, but before leaving it we ask the student to again examine the examples of two-part song form discussed in Chapter LXVI. Each of these bears a certain resemblance to a movement in sonata form, *e.g.* fig. 420, the first half contains two well-defined phrases, one in the tonic, the other in the dominant. The first four bars of the second half are clearly founded on the second part of the first half—a sort of rudimentary development—and the last four bars form a sort of *recapitulation*, though not a complete one. When we examine fig. 422 the resemblance to sonata form is still more

striking. Indeed, if the first part had a bridge passage and the bars after the first double-bar were developments of previous materials it would be a short but complete example of sonata form.

945. Movements in sonata form though not so named.

Many movements not so named are written in sonata form. Such is No. 15 of Clementi's *Gradus ad Parnassum*, which, though an excellent exercise on thirds and sixths, is none the less in regular form. There are examples of such unnamed sonatas which seem to present the form in its most condensed state. No. 6 of Mendelssohn's *Christmas Pieces* is one; and before analysing it we will just recapitulate the essential features of this form.

These are:—

(a) **Exposition**, i.e. first subject, second subject in related key with a definite end in the new key.

(b) **Development**, which, however, may be very short.

(c) **Recapitulation**, i.e. first and second subjects both in the tonic key.

946. We now analyse Mendelssohn's *Christmas Pieces*, No. 6.

Exposition, first subject in F (bars 1-15) ending in the dominant, there is no bridge passage; second subject in C (bars 15-25).

Development (founded on bars 1, 2, and 28-29) in the keys of F, Bb, G minor, D minor, ending on the dominant of F, bar 41.

Recapitulation, first subject in F now in the bass (bars 41-57); second subject in F (bars 57-68), ending on an inverted cadence.

Coda (bars 68-98), founded on the same matter as the development, but very differently treated.

EXERCISES ON SECTION III.

1. Analyse the codas in the first movement of the following Sonatas by Beethoven:—No. 25 in G major; No. 15 in D major; No. 9 in E major; No. 10 in G major; No. 21 in C major; No. 23 F minor; No. 26 in Eb major.

2. Analyse the *recapitulation* of the first movements mentioned in Question 1, p. 348.

3. Analyse the following movements by Mendelssohn: *Songs without Words*, Nos. 3, 5; Op. 7, No. 7; Op. 16, No. 2.

CHAPTER LXVIII.

THE SLOW MOVEMENT; MODIFIED SONATA FORM.

947. When a sonata has more than two¹ movements the second² one is most frequently a slow movement. It is in contrast to the first movement, not only in rate of movement but in character and in key.

948. The **key of the slow movement** may be any of the keys related to the first movement; but, as a matter of principle, the related key which has been used for the second subject of the first movement is usually avoided. The most frequently used keys are: For major keys, the key of the **subdominant**; for minor keys the major key of the **submediant**. Examples of other keys than these are Beethoven's P.F. Sonatas, I. in F minor, with slow movement in F major (tonic major); III. in C, with slow movement in E (mediant major); VII. in D, with slow movement in D minor (tonic minor), &c. The dominant is not often used, though Mozart has it in two P.F. Sonatas, Nos. XVI. and XIX.

Sometimes the key is enharmonically related; thus in Dussek, Op. 44, in E \flat major the slow movement is in B \natural = C \flat major, i.e. in major key of the flattened submediant, and exactly the same relation is found in Beethoven's E \flat concerto ('The Emperor'). So also Beethoven's Op. 106 in B \flat , with slow movement in F \sharp (= G \flat) minor.

949. The **Form** of the slow movement is not at all restricted. It may be (a) in **song form**; (b) in **sonata form**, with or without certain modifications; (c) an **air with variations**; (d) a **rondo**.

950. As the subjects of air with variation and rondo form will be dealt with in subsequent chapters it will only be necessary here to refer to examples, e.g. slow movement as (a) air with variations, Mozart, No. XX.; Beethoven, No. X. (b) Rondo, Mozart, Nos. XVI. and XVIII.; Beethoven No. XVI. The slow movement of Schumann's P.F. Quintet, Op. 44, is in sonata-rondo form. It should be added that this use of rondo form is not very common.

¹ In some cases when there are only two movements the finale partakes of the nature of the slow movement and the usual finale, thus Dussek, Op. 47, No. 2, the finale is called *Rondo con espressione, Andantino con moto*.

² In Schumann's 'Rhenish Symphony,' Op. 97, the slow movement stands third. So also Beethoven P.F. Sonata XIII.

951. (a) **Slow Movements in Song Form.** Song form has already been described in Ch. LXVI. Except in small works simple two-part song form is not much used in slow movements. Dussek's Op. 30, No. 2, may be analysed as an example, thus : *Andante quasi larghetto* in F :—

First Part.

(A) Eight bars in F, ending in the dominant (repeated).

Second Part.

{ (B) Six bars in C minor, Ab, and Db major, ending on dominant of F.
(A) Eight bars repeated with slight variation, ending in tonic } repeated.

Coda.

(C) Three bars in F.

952. Beethoven's Op. 27, No. 1 (*Adagio con espressione*) presents an even simpler example. It is constructed thus :—(A.) Eight bars in Ab, ending on a half-cadence. (B.) Nine bars in Eb, C minor, Eb, overlapping with (A.), repeated in Ab. Here in bar 24 the movement really ends, but it is followed by three bars of cadenza, which serve to connect the slow movement with the finale. It is by no means uncommon to find at the end of a slow movement such a connecting section. Another example is in Haydn's second P.F. Sonata, where five bars are added.

In some cases the slow movement merely serves as an *Introduction* to the finale. It then has all the characteristics of an *Introduction* (§ 908); e.g. Haydn's P.F. Sonata VII. This would be in two-part form, but, instead of the repetition explained in § 860, it ends on a half-cadence, and so introduces the finale.

953. Three-part form (§ 880) is of very frequent occurrence in slow movements.

One of the most familiar examples is that in Beethoven's P.F. Sonata VIII. It is thus analysed :—

First Part.

- (a) Eight bars in Ab (repeated).
- (b) Twelve bars in F minor, C minor, ending in Eb.
- (a) Repeated in Ab.

Second Part.

- (c) Eight bars in Ab minor, to E major.
- (c) Partly repeated in E major, but interrupted to lead back to the

Third Part, which consists of (a) twice repeated and a

Coda of seven bars.

954. The character of a slow movement lends itself to ornamental variation, and in almost all cases the subjects which are repeated appear considerably varied at each reappearance.

955. As a rule a three-part slow movement is all in slow time, but occasionally the second part is in a quicker time. A good example of this is Beethoven's Quartet in G, Op. 18, No. 2, where the first part is Adagio in $\frac{3}{4}$ time, the second part Allegro in $\frac{2}{4}$ time (founded entirely on the coda of the first part), and the third part goes to the original tempo and signature.

In very much extended movements links (§ 878) and bridge passages are often met with.

956. Before leaving this part of the subject two curious examples may be noted. The slow movement of Mozart's P.F. Sonata in C, No. VII., is as follows :—

First Part.

(A.) Eight bars in F given three times, ending on a half-cadence, and then a fourth time on the tonic, at each re-entry much varied.

Second Part.

(B.) Twelve bars in C and F, followed by (A.) twice repeated.

The second part is then repeated in full with variations, and the movement closes with four bars of *coda*.

This is clearly in two-part song form, but the first section is given out four times instead of the usual two.

957. The slow movement of Haydn's Symphony in B \flat resembles what is sometimes called a *strophic song* (§ 1070). Thus: first verse, sixteen bars in F; the second verse exactly repeats the first; the third verse in A \flat like the first and second, but slightly modified; the fourth verse is in F slightly modified, after which come seven bars of *coda*, which may be very well compared to the final symphony of a song.

958. **Slow movements in sonata form** are usually made much shorter than first movements—partly because a well-developed movement in slow *tempo* would be too long—and this shortening is generally brought about by *omitting the whole of the development section*. Such a movement is said to be in **modified sonata form**, which therefore consists of *exposition and recapitulation*, only, with or without *coda*.

It will easily be seen from this that in modified sonata form the subjects are heard with less intervening matter, and it becomes necessary to do something to avoid the consequent monotony. The subjects are, therefore, very frequently varied¹ on their reappearance in the recapitulation.

¹ This is not entirely due to the cause stated. The object of the slow movement is to add feeling and sentiment to the sonata, and this lends itself more to ornamentation.

As an example of modified sonata form, we analyse the Adagio in Bb from Beethoven's P.F. Sonata in D minor, Op. 31, No. 2.

Exposition.—First S. in Bb bars 1–17.
 Bridge passage to dominant bars 17–30.
 Second S. in F bars 30–38.
 Link on dominant pedal bars 38–42.
Recapitulation.—First S. in Bb much varied bars 43–59.
 Bridge passage modified to remain in tonic bars 59–72.
 Second S. in Bb bars 72–80.

Coda.—Founded on the link (bars 80–88), and on the first and second S. combined (bars 89–103).

It will be seen that we apply the term *link* to five bars which take the place of the development. These are in no sense a development, being really a reiteration of the dominant chord preparatory to returning to the first subject.

959. There are, however, many slow movements in which there is a full development. As such movements present no difficulty in analysis, it will be sufficient to refer to examples like Mozart's Sonatas, Nos. III. and XV., and Beethoven,¹ Nos. XI. and XXIX.

960. As a rule, the double bar and repeat marks at the end of the exposition are rarely (and in 'modified' movements never) used in slow movements. Mozart's Sonata No. III. has them, however, and No. XV. has repeat marks both at the end of the exposition and recapitulation.

961. In some cases the slow movement in sonata form is somewhat free in the choice of the key of the second S.—*e.g.* Beethoven's P.F. Sonata IV. has S. M. in C, second S. in Ab. As an example, we analyse Schubert's Op. 120, *Andante*.

Exposition.—First S. in D major bars 1–15.
 No bridge passage.
 Second S. in F# minor ending on interrupted cadence bars 16–26.
Development on first S. bars 26–39.
Recapitulation.—First S. in D bars 40–50.
 Second S. in D minor ending in D major bars 50–60.
Coda founded on first S. bars 60–65.

EXERCISES.

The student should now analyse the slow movements of the sonatas mentioned in the exercises on pp. 348, 363.

¹ Sonata No. VII. has a slow movement in sonata form, in which an episode takes the place of the development. This episode is afterwards largely used in the coda.

CHAPTER LXIX.

THE MINUET AND TRIO; THE SCHERZO.

962. The third movement of a sonata is usually the Minuet and Trio. Originally the Minuet was a somewhat slow and stately dance in triple time (most commonly $\frac{3}{4}$), though after Haydn's time its character became gayer, and its pace was much quickened. It consists of two parts, each of which is repeated. After the minuet, what is virtually a second minuet is added, contrasted in style with the first. In the earlier examples it was the rule to write the second minuet in *three-part harmony* to heighten the contrast, and from this fact it was called Trio, and this name is still used, although the method of writing it in three-part harmony is discontinued. Like the minuet, the trio is in two sections, each being repeated, after which the minuet is played again, this time without repeats. In some cases a coda is added to conclude the whole. As the minuet is invariably repeated after the trio, the two must be considered as forming one whole, from the form point of view. They are clearly an example of three-part form. In some cases a second trio is added, when the whole stands thus: Minuet; first trio; M.; second trio; M.; with very often a *Coda*. This, as will be seen from the next chapter, then becomes a *Rondo*. Schumann in particular is fond of this form; there are examples in his P.F. Quintet and Sonata for P. and V., Op. 121.

963. The key of the minuet is usually that of the first movement, though it is not uncommon to find tonic major in place of minor, as in Beethoven's 'Moonlight Sonata' in C \sharp minor, when the minuet (here called simply *allegretto*) is in C \sharp (written as D \flat) major.

It may be in a related key, as in Dussek's Op. 44 in E \flat , where the minuet is in A \flat minor (written as G \sharp), ending in A \flat major.

The trio may be either in the same key as the minuet, or in a related key.

964. In form the simplest examples of the minuet consist of two eight-bar sentences, *i.e.* two-part song form. An example of such a minuet is given in fig. 420. But in many cases this form is much enlarged on the methods described in §§ 864-868. In its most developed state this form bears a very great resemblance to a movement in sonata form, and, indeed, many minuets

may very well be looked upon as **miniature sonata movements**. This will be made clear by one or two examples:—

FIG. 437.

Minuet, HAYDN, P.F. Sonata XIV.

First phrase in *Tonic*

Second phrase in *Dominant*

First phrase in *Tonic*

Second phrase in *Tonic*

The first part of the minuet is an eight-bar sentence, the first half of which is very definitely in the tonic key, and the second half in the dominant. It would be going too far to call these phrases first and second subjects, but it is clear that they stand in exactly the same relation to each other as first and second subjects. The second half of the minuet opens with six bars—not of new matter, but of a kind of development, and after this comes the whole of the first section, but now phrase A. and B. are both in the tonic key. The whole minuet is clearly then a miniature sonata form.

965. The minuet from Mozart's P.F. Sonata in A, fig. 422, is even a clearer example, for here in place of phrases A. and B. the first part consists of Sentence A. in the tonic and Sentence B. in the dominant. The rest of the minuet is exactly on the same plan as that of Haydn's, but the development part is considerably longer.

A similar example in a minor key is seen in Beethoven's P.F. Sonata No. I. in F minor. This minuet may be thus analysed :—

First Part.

Phrase A. in F minor, four bars. Phrase B. in A \flat major (rel. maj.), ten bars.

Second Part.

Development, fourteen bars, in A \flat major, B \flat minor; phrases A. and B. repeated (with modification), both in F minor, followed by two bars of coda.

966. Since Beethoven's time the place of the minuet is often occupied by the **Scherzo** (Italian *scherzo*, a jest¹). In form the scherzo is in many cases identical with the minuet, and indeed the term is used more to express a certain style of movement characterised by greatly increased pace, by sudden surprises, or by the use of ever-recurring figures.² It may be written not only in triple but in duple time, *e.g.* Beethoven's 'Eroica Symphony.'

967. In form the scherzo is most frequently in what we have called miniature sonata form; but it is usually much more enlarged than the minuet. A very good example is in Beethoven's Sonata III. Here the first part consists of a definite eight-bar subject in C and a second subject of eight bars in G clearly founded on the first. Then we have twenty-three bars of development. The first part is now heard again, but modified so as to get both subjects in C, and the whole concludes with a nine-bar coda.

When the scherzo takes the place of the minuet it is followed by a trio, after which the scherzo is repeated and followed often by a coda.

In larger works the scherzo is often extended into a full and well-developed sonata movement. Perhaps the best example is the scherzo of Beethoven's Ninth Symphony.

¹ There are, however, serious scherzos, *e.g.* the scherzo in Schumann's Sonata in D minor for P. and V.

² That the scherzo does not merely take the place of the minuet is amply proved by the fact that some sonatas contain both scherzo and minuet, *e.g.* Beethoven's P.F. Sonata XVIII., Schubert's Octet, &c.

968. The scherzo is sometimes written as a separate movement (without a trio). It is then usually in full sonata form, as in Beethoven's P.F. Sonata XVIII. Mendelssohn has employed the *Modern Rondo form* (§ 981) in the scherzo of the D minor trio and in that of the *Midsummer Night's Dream* music.

EXERCISES.

Analyse the minuet (or scherzo) and trio in the following sonatas: Haydn, VI., XI., and XII.; Mozart, IV.; Beethoven, I., II., VII., XI., XII., XV., XVIII.

CHAPTER LXX.

RONDO FORM.

969. The Final Movement of a sonata is naturally in the same key as the first, though in the case of sonatas in minor keys it is not at all uncommon to find the **Finale** in the tonic major, *e.g.* Beethoven's P.F. Sonata XIX. and his Fifth Symphony.

970. As regards **Form** the **Finale** may be in (a) **Sonata Form**; (b) **Rondo Form**; (c) **An Air with Variations**; or, (d) less frequently, a **Fugue**. We have already described (a), and subsequent chapters will deal with (c) and (d). For the present, then, it will be sufficient to mention examples. Beethoven's P.F. Sonatas Nos. V. and XIV. have finales in sonata form; Nos. XXX. and XXXII. have an air with variations, and No. XXXI. has a fugue. We now proceed to deal with Rondo Form.

Rondos may be divided into two classes, and it will be convenient to examine them separately.

SECTION I. Rondo Form.

971. The study of Rondo Form takes us back to the point in the development of Form which we left in Chapter LXVI. We saw there that, given a complete tune A, we may add another contrasted tune B provided we return to A as a conclusion. This process may be carried on as long as we wish, provided we return to A after each fresh addition. Thus we get a movement made up as follows: **A B A C A &c.**, and such a movement is termed a **Rondo**, which may be thus defined:

In **Rondo Form** there is one **principal subject** which occurs at least three times, and between each appearance of the principal subject there are introduced other subjects or passages, called **episodes**, in contrast with the principal subject. After the final appearance of the principal subject a *coda* may (or may not) be added.

972. An example will make this perfectly clear. The Finale of Haydn's P.F. Sonata IX. in D may be analysed thus :—

- A, **Principal Subject** { (a) 8 bars in D repeated
(b) " " "
- B, *Episode* in D minor { (c) 8 bars in D minor repeated.
{ (d) " in F major } repeated.
4 bars of Link
(c) 8 bars in D minor
- A, **Principal Subject**, varied two sentences, of 8 bars each repeated.
- C, *Episode* in A minor { (e) 8 bars in A minor repeated.
{ (f) 10 " " " } repeated.
(e) 8 " " "

A, **Principal Subject** varied, two sentences of eight bars each repeated.
After this the P. S. is again used with further variation, each part being again repeated.

973. This may be taken as a very typical example of the Rondo up to the time of Beethoven, and it deserves careful study. First, it should be noticed that a Rondo is a movement implying contrast. In a movement in sonata form continuity of thought and idea is aimed at. The second subject there, though in a sense contrasted with the first, is more a counter-part and a completion of the first, but in a Rondo the sections other than the principal subject are added entirely *for the sake of contrast*. Such subjects are termed Episodes. An **Episode** may therefore be defined as a subject of secondary importance added as a contrast to a principal subject. The contrast may be that of key as in the above example, or of style, or of tempo, or all three. In many cases the episode is distinct in itself, beginning and ending in its own key, *e.g.* each of the episodes in the above are complete pieces which might occur as separate movements fulfilling all the requirements of Ch. LXVI. On the other hand, many episodes are indefinite in character and very frequently they end on a half-cadence to lead back more conveniently to the Principal Subject.

974. The next point to be noticed is that as the Principal Subject occurs so frequently it would become tedious if repeated without any change. In

all except the earliest writers, therefore, the Principal Subject is varied at each reappearance. The same principle sometimes causes the P. S. to reappear in fresh keys. Thus in C. P. E. Bach's Rondo II. (Third Collection, Baumgart Edition) in G major the P. S. appears once in C \sharp major. From this same cause, too, when the P. S. is long only a portion of it will sometimes recur after the episodes.

975. Rondo Form was the earliest form used for long movements, and as regards Form pure and simple it varied little from the time of Couperin (1668–1733) to Haydn or even Mozart. Some of the earlier examples are noticeable for their simplicity and rigidity and for the number of the episodes, *e.g.* *La Favorite*¹ by Couperin has a P. S. of eight bars in C minor with five episodes,² all in C minor. Episodes 1, 2, and 3 are each eight bars long, No. 4 is thirteen and No. 5 is sixteen bars. The P. S. is not written out afresh each time, but the sign D.S. is used and the end of the P. S. and of each episode is marked by a pause \curvearrowright .

976. The Rondo by Haydn analysed in § 972 is the type of this class, *i.e.* the P. S. three times and two episodes, and practically the only modification which it underwent before Mozart and Beethoven was in the direction of lengthening the Principal Subject and the episodes. In some cases an air of continuity is given, and the rigidity of the Haydn model is avoided by leading to and from the episodes by passages resembling Bridge Passages.

977. A good example is Dussek's *Rondo à la militaire*, Sonata XXV., Op. 47, No. 1. Here the P. S. is twenty-eight bars long, and it concludes with a very striking *codetta*. The first episode (which is marked *minor*) opens in D minor, but it ends in F major, with the *codetta* used at the end of the P. S. The *codetta* is then used as a Bridge Passage leading through G minor and D minor to the original key, when the P. S. is repeated exactly as at first. The second episode in G major is altogether new, and is twenty-four bars long, after which the P. S. is again repeated exactly as at first.

978. In the slow movement of Mozart's P.F. Sonata in D (No. IX.) a curious example of Rondo occurs. The movement is in G, and the P. S. is twelve bars long. A *link* of four bars leads to the first episode in D. The latter part of this episode consists of a portion of the P. S. now in D with a new ending, after which the P. S. is repeated in the original key (G), just as at first. The old link, now shortened to two bars, is again used to lead to the second episode. This episode is identical with the first, including the use

¹ Published in convenient form in No. 10 of *Les Maitres du Clavecin* (Litolf).

² Couperin labels each episode with the name *Couplet*, numbering them 1, 2, &c. Rameau (1683–1764) sometimes uses the word *Reprise* in the same way.

of the P. S., but it is all in G. The final section consists of the P. S. in G, ornamented and lengthened out by means of repeated cadences to nineteen bars.

There are two points to be noted in this example. First, that it is by no means uncommon to find in an episode a reference to the P. S. The second point is more important. As the second episode repeats the first exactly, it is quite possible to consider this movement as in Song Form. We, however, prefer to consider it as a Rondo on this ground. The object of an episode is to give variety, and this is sufficiently attained here by means of *key contrast*. If the second episode were in the same key as the first we should unhesitatingly class this movement with that described in § 956.

979. The only difficulty the student is likely to find in analysing Rondos of this type is in determining the end of the P. S. The P. S. is always complete in itself, and it is usually in two-part form. Now, we have seen (§865) that in this form we often find a sentence in a given key, a second sentence in a complementary key, and a return to the first sentence and key. But the three sentences form *one melody or subject*. Such an example is seen in the slow movement of Beethoven's P.F. Sonata XV.; here the first melody consists of three parts (a) eight bars in D minor, (b) eight bars in A minor, (a) repeated. Now, in some cases it is not easy to decide whether the whole of this or the first eight bars is the principal subject. If the whole twenty bars is the P. S. the movement is in three-part form; if the first eight bars is the P. S., then the movement is a Rondo. In this special case there is no difficulty, because the whole of the twenty-four bars is repeated after an episode. But in cases of a long P. S. it is common to repeat only a portion after the first episode, and in these cases it is a question of opinion whether the movement is a Rondo or not. The slow movement of Beethoven's P.F. Sonata VIII. is a notorious example. It opens with (A.) an eight-bar sentence in A \flat , which is immediately repeated; then comes (B.) a sentence beginning in F minor, ending in E \flat major, and this is followed by a repetition of (A.). Now comes an undoubted episode (C.) beginning in A \flat minor and going through E \natural major (= F \flat), and finally leading to A \flat , in which key sentence (A.) is repeated twice with variations. The movement ends with seven bars of coda. The question arises, is sentence (B.) an independent episode, or is it merely a continuation of (A.)? In the first case the movement is a Rondo; in the second it is merely an example of three-part form.

980. There are cases where movements which the composers have named Rondo do not conform to the definition¹ of a Rondo given in § 971.

¹ The definition is perfectly logical and correct, but there is no doubt that some of the earlier writers like Mozart and Dussek used the term Rondo to signify a movement in which one little melody occurs several times, and in many cases their use of the term *Rondo* merely implies this without any definite reference to construction in other respects.

In most cases this is in examples somewhat analogous to that just described. Thus the Rondo of Dussek's P.F. Sonata, Op. 39, No. 2, is clearly in three-part form, and here there cannot easily be two opinions, because the whole of the first subject (37 bars) is repeated after the episode.

Mozart's Rondo in D is in sonata form, but as the second subject is merely a transposition of the first, and this is used largely in the development, the subject is constantly cropping up, and so the term Rondo is not very inappropriate.

SECTION II.—The Modern Rondo or Sonata-Rondo.

981. Mozart (frequently) and Beethoven¹ (almost always) use a form of Rondo which bears so great a resemblance to sonata form that it is commonly called **Sonata-Rondo** or **Rondo-Sonata**. It may be described thus: the first part has a *first subject*, and a *bridge passage* leading to a *second subject* in the complementary key exactly as in sonata form; but instead of ending in the complementary key it always returns to the *first subject* in the original key, in which the first part ends. The second part consists, in the majority of cases, of an *episode* in a related key, generally with very little or even no development. The third part has the *first subject*, *bridge passage*, and *second subject*, but now both subjects are in the tonic, and this is commonly followed by a coda, in which the *first subject* is usually referred to or even repeated entirely.

As in the older Rondo, the first subject which is most repeated is often varied at each reappearance.

982. As an example of Sonata-Rondo we analyse the finale of Beethoven's P.F. Sonata, No. II.

First Part (A.) First Subject in A (1-16).

Bridge Passage (16-26).

(B.) Second Subject in E (26-40).

(C.) First Subject in A (41-56).

Second Part (A.) Episode in A minor (57-94), leading by means of a short codetta to,

¹ Beethoven occasionally uses the older form, as in the P.F. Sonata No. XXI. (the 'Waldstein').

Third Part (A.) First Subject (varied) in A (95-110).

Bridge Passage (110-118).

(B.) Second Subject in A (118-130).

Coda founded chiefly on (A.) with a slight reference to the episode (C.) and ending with a final repetition of the first sentence (A.) considerably varied.

983. Not infrequently the *second part* instead of being an episode is made up of development. Such is the case in Beethoven's P.F. Sonata, No. XXVII., Op. 90; Mozart's P.F. Concerto in C; Mendelssohn's *Midsummer Night's Dream* music (Scherzo), and Weber's Rondo in Eb.

EXERCISES.

Analyse the *Finale* of the following sonatas: Haydn, II., III.; Mozart, III., VII., VIII., IX., X., XIII., XVI.; Beethoven, III., IV., VIII., IX., XI., XV., XVI., XX., XXI., XXVII., and Schumann's *Fantasiestücke*, Nos. 2 and 4.

CHAPTER LXXI.

THE HISTORY OF THE SONATA AND SONATA FORM.

984. The earliest efforts in music were vocal, and the earliest use of instrumental music was to support the voices by playing the same parts. A very little consideration will show that vocal music is much less dependent on pure form than instrumental. For in vocal music the words supply the hearer with a means of understanding the music, and thus the form of vocal music depends not so much on any general underlying principles as on the form of the words. The **History of Form** is then a history of **instrumental music**; for purely instrumental music, having no assistance from words, must be arranged on some plan or design in order to be intelligible. One of the most essential elements in form is repetition of some kind. We have already shown how important this is even in short tunes like those in § 860, and in long compositions repetition is absolutely necessary. The repetition may be that of a short figure, which is repeated throughout a movement on various degrees, or the repetition of a subject as in a fugue. In the earlier examples of instrumental music the form element was almost entirely represented by these methods of repetition.

985. As instrumental music began by playing the voice parts of vocal music, it was only natural that in the earliest attempts at independent in-

strumental music the methods of vocal music should be followed and developed. The most effective way of combining voices is to give each voice a melodious part which shall be distinctive and well contrasted with the others. And such was the case in early instrumental works. Each part had its own well-defined melody, i.e. the music was contrapuntal (II. § 698), and the whole effect was produced by the combination of many melodies or parts. Such music is termed polyphonic (= many voiced). Early instrumental music was essentially polyphonic, and it derived its feeling of unity and form from the repetition of figures or subjects. Of this description were the various *toccatas*, *canzoni*, and *fantasias* written for the organ¹ by writers like Frescobaldi (1580-1640).

The highest development of polyphonic music is the fugue, which reached its culminating point in the works of J. S. Bach (1685-1750).

986. Besides the effect produced by the combination of several independent melodies, there is another fact to be taken into account, viz. the harmonic effect, or the effect produced by chords and successions of chords without any reference to the interest of the individual parts. No doubt this was observed early, but by the end of the sixteenth century the harmonic effect of music was becoming more and more recognised. As the feeling for harmony grew, the interest in the individual parts was lost, and by degrees the melody was given to one (the upper) part alone, while the others merely added a groundwork of chords on which the melody rested. Thus the music consisted of *one* melody with a supporting harmony, and such music is called homophonic (= one-voiced).

987. When instrumental music became homophonic it lost to a large extent the element of form which characterised polyphonic music, viz. the repetition of figures and subjects in different parts. Henceforth another element of form comes into play, viz. contrast and balance of keys. Thus, after beginning in a given key, another key is proceeded to by way of contrast, and the balance is restored by returning to the original key.² This is an essential quality of modern music which may be said to date from the time when this element became paramount.

988. There is another important aspect of form—viz. that of rhythm—and for the origin of this we must go to the dance tunes. As early as the middle of the sixteenth century a very clear form of dance tune—both from the harmonic and rhythmic point of view—was in vogue, and by the middle

¹ The advancement of instrumental music is clearly connected with the advancement of skill in making instruments. Owing to its importance in connection with the church, the organ was the earliest instrument to attain a moderate perfection. Hence the earliest compositions were for the organ.

² The key element is not, of course, absent from polyphonic music, but there it plays a somewhat different part.

of the seventeenth century it became a common practice to write sets of dance tunes, not for dancing purposes but as purely instrumental music. One of the earliest composers to do this was the Frenchman Couperin (1668–1733), who called his sets by the name of *Ordres*. Couperin's *ordres* were taken as models by others, and in Germany similar sets of dance tunes were called *Suites*. By degrees the dance tunes in the suites were developed, and while maintaining their distinctive rhythmic qualities they were greatly lengthened. Sometimes movements of a type not connected with the dance were introduced and then the set was called a *Partita* (§ 1059). Gradually the suites and partitas lost more and more the traces of the dance forms which had originally characterised them, becoming sets of movements which depended on themselves for being understood, without the help of words or the suggestions of the dance. Such sets of movements were called *Sonatas*, and thus the original meaning of sonata is *a group of movements of abstract music*. (The earliest sonatas consisted of several movements, usually all in the same key, but varied in character and tempo.) It is to be noted, however, that the earliest examples had no movement in what we now call sonata-form, a form which was not definitely fixed until the time of Haydn. The sonata did not lose the traces of the dance tunes of the *suite* and *partita*, from which it was descended, all at once; in fact, there is practically little difference² in the constituent movements of the partita and many early sonatas. In Corelli's time a distinction was drawn between the *Sonata da Chiesa*, i.e. church sonata, and the *Sonata da Camera*, i.e. chamber sonata, the church sonata consisting of more dignified and solemn movements suitable for church performance, while the chamber sonata was of a livelier description, and usually contained some dance numbers. This will be readily understood by comparing the movements in Corelli's *Sonata da Chiesa*, Op. 1, No. 1 (*grave, allegro, adagio, allegro*), with his *Sonata da Camera*, Op. 2, No. 1 (*largo, allegro, corrente, gavotta*).

989. All sorts of composers helped, no doubt, in the development of the sonata, but certain names must be singled out as marking important epochs. These are (a) the Italians Corelli (1653–1713), Tartini (1692–1770), D. Scarlatti (1683–1757); (b) the Germans Biber (1638–1698), Kuhnau (1667–1722), C. P. E. Bach (1714–1788), J. Haydn (1732–1809), Mozart (1756–1791), Beethoven (1770–1827).

¹ In music with words the words show clearly the meaning of the music. So also a hearer listening to a dance tune would form a mental picture of the movements of the dance connected with each phrase of the music. The dance thus supplies as it were a key to the music. Music which has to depend (for being understood) on its own *form* or plan without any outside assistance or suggestion is called *abstract music*.

² Compare the movements of J. S. Bach's Violin Sonata IV. (*allemanda, corrente, sarabanda, giga, chaconna*) with the suite described in § 1060.

990. The movements comprised in a sonata have varied considerably at different periods. Thus most of Corelli's had four movements, generally in the order *slow, quick, slow, quick* as regards tempo. Tartini's Sonata *Il trillo del diavolo* is in three movements, though the last movement is in five short sections in alternately slow and quick tempo. By the time of C. P. E. Bach three movements became the rule. These were usually (1) a vigorous *quick* movement, (2) a *slow* movement, and (3) a *quick* movement, which last, however, was of a less important character than the first movement. Haydn and Mozart adopted this plan, though both composers added a fourth movement, the *minuet*, in their symphonies. Beethoven and composers since his time have generally though not invariably adopted the four-movement form for sonatas, and with Beethoven the *scherzo* often takes the place of the minuet.

991. Another point must be noted. In early works all the movements of the sonata are in the same key. By C. P. E. Bach's time the principle of key contrast was at work, and while the first and last movements were of necessity in the same key (though not always the same mode) the slow movement was in a contrasted key.

992. The origin and development of Sonata Form.—We are now to consider how the type of movement, which we now call Sonata Form, arrived at its present state. We have said that unity is given to a movement by some sort of repetition. The earliest examples were contrapuntal, and repetition of a figure was so persistent that the movement was clearly of the same *texture* and was easily recognised as such, and very often the only thing approaching to repetition of subject was the repetition of the final cadence (§ 827). This is usually the case in Corelli. But Corelli often advances beyond.

There is a curious example in the *Giga* of his Sonata IX. for violin. It opens with a distinctive melody in A major, which we will call (*a*). This modulates to the dominant, in which key the first part ends. The second part opens with a slight reference to (*a*) repeated three times; the last time with a very distinctive new ending in C♯ minor. This new ending we will call (*b*). The part (*a*) now reappears in the tonic key, and the movement ends with the part (*b*) in the tonic key. It almost looks as if Corelli had arranged his *Giga* in sonata form, but had put his double bar in the wrong place.

993. Before sonata-writing had progressed very far there was in common use a form of movement which had a very definite plan. It was divided into two halves. The first half set out with a well-defined figure and modulated to a contrasted key (the dominant for major keys, the relative major for minor keys) in which it ended. The second half, of course, completed the balance of key by returning to the original key, and to add to

this feeling of balance the figure which ended Part I. in the new key was used, *in the tonic key*, to end Part II. The first movement of Tartini's *Il trillo* is a clear example of this. Sometimes the first half of Part II. was made to correspond with the first half of Part I. as well as the correspondence of the second half of each part, as in the third movement of Kuhnau's Bible Sonata,¹ No. I. By the time of D. Scarlatti a very definite type of movement was in use to which the name **Old Sonata Form** has been given. In old sonata form the movement opens with a subject A modulating to a new subject B in a new key. This ends Part I., which is repeated. Part II. opens with A now in the new key, and gradually working back to the original tonic it ends with B in the tonic key. Thus the plan in a major key would be :

Part I. A in tonic, B in dominant :|| Part II. A in dominant, B in tonic :||.

An example of this form may be seen in the March in Handel's *Judas Maccabæus*.

994. By degrees a rough sort of development was added in Part II. between the two subjects, and then, on the principle explained in § 868, both A and B were repeated in the tonic key. But, as in this case, A occurs three times, the plan arose of omitting the repetition of A at the beginning of Part II., thus giving us our **modern sonata form**. These may be shown in a table where A and B stand for contrasted subjects :—

Old sonata forms.

(1.) A in ton., B in dom. :|| A in dom., B in ton. :||

(2.) A in ton., B in dom. :|| A in dom., development; A and B in tonic :||.

Modern sonata form.

(3.) A in ton., B in dom. :|| Development; A and B in tonic :||.

995. The modern form was fairly well established by the time of C. P. E. Bach,² though all three forms may be found in his works, and even in Haydn's.³

996. Haydn adopted the sonata form of C. P. E. Bach, but he extended and enlarged the different sections of it, and—what is even more important—he was the first to use definitely melodic subjects. In earlier composers the 'subjects' consisted of well-defined figures rather than of subjects in the modern sense. In place of these figures Haydn used a

¹ Kuhnau published in 1700 six sonatas for the harpsichord to illustrate Bible stories. The first and second of these (I. David and Goliath, II. Saul and David) have been recently republished, edited by J. S. Shedlock (Novello & Co.).

² See Set I., Sonatas V. and VI., and Set II., Sonata I. in Baumgart's edition of C. P. E. Bach. The slow movement of Haydn's Sonata XXII. is in the old form (1).

genuine subject in the shape of a melody.¹ Mozart's form, with one exception, was no advance upon Haydn's. His influence, however, is distinctly felt in the style of the melodies he employs; in other respects his influence on sonata form is best studied in connection with the symphony and concerted music (§§ 1008-18). The exception referred to, in which Mozart distinctly advanced upon Haydn's work, is in the application of the sonata form to the rondo (v. Rondo of P.F. Sonata XIII.).

997. Beethoven took up the sonata where Haydn left it, and carried it forward to almost the highest possible point of perfection. His influence may be summed up as follows; (1) He enlarged the key-system of the sonata. Previous to his time the second subject was invariably in the dominant, the relative major, or the dominant minor (§ 895). Beethoven used many other keys with the happiest results. (2) In Haydn and Mozart the 'subjects' of the sonata are clear and definite, and very often the connecting matter, *i.e.* bridge passages &c., is the merest padding, of little musical importance. With Beethoven all parts of the movement are factors in the total effect, the bridge passages are logically necessary, and, in fact, the movement becomes one organic growth. (3) With Beethoven the coda became an important and highly characteristic part of the form. (4) Further, Beethoven's work is marked by a much deeper feeling. This is especially noticeable in the slow movements. (5) Out of the old minuet Beethoven developed the highly organic Scherzo. (6) Above all, Beethoven's 'developments' are characteristic. Here each part seems to grow out of what has gone before, and he knows how to show to the full what effects a 'subject' is capable of producing.

Since Beethoven's time many composers have produced sonatas, but, with the exception of Brahms, it cannot be said that anyone has advanced (or even maintained) the *form* as used by Beethoven, though writers of the romantic school have added to its power of expression.

998. Of all moderns, Beethoven's mantle seems to have fallen on Brahms (born 1833). In certain respects he has advanced on Beethoven's form. In the highest music of the sonata type not only must each movement be perfect in itself, but the collection of movements constituting the sonata must be mutually related, and thoroughly in keeping with each other. The whole sonata should be the working out of one supreme idea. Just as Beethoven made each portion of the sonata movement of importance, so Brahms has endeavoured to work each movement of the sonata into one organic whole.

999. This is an important aspect of the subject, and as it is in this direction that the further advance of sonata form must move, it is worth

¹ Dr. Parry explains this as being the result of Haydn's early associations. The son of a wheelwright, he was, no doubt, well acquainted with folk-songs from his childhood, and it was this influence which caused him to insist so strongly on the melodic interest in his sonatas.

a moment's consideration. The organic unity of a series of movements may be made clear in several ways. (a) Each movement may be clearly an expression of the same feeling, a unity which is not easy to define, but which becomes very evident, nevertheless, in the best works of Beethoven. (b) A movement may be founded on a fragment of a preceding movement (compare § 955). Of this there are examples as early as Haydn and Mozart. (c) A striking feature from one movement may be woven into a later movement. An example is seen in Beethoven's P.F. Sonata, Op. 101, where part of the first movement is used to lead into the Finale. Schumann does this on an even more organised plan. In the Sonata for P. and V., Op. 121, the principal figure of the Scherzo is woven into the following slow movement in a remarkable manner, and with the most conspicuous success. So, too, in the P.F. quintet, the opening phrase in the development of the first movement is used as a link in the following movement. (d) Finally, several movements may be founded on varied forms of the same subject, or the same idea. This is often called the *transformation of themes*.¹ There are examples in all the great modern composers, especially in Berlioz and Liszt and Wagner. An example from Brahms's Symphony in D will make this clear (cf. fig. 428).

FIG. 438.

(a) The subject of the Allegretto.



(b) The same subject transformed in the following Trio.



¹ Edward Dannreuther points out (*Macmillan's Magazine*, July 1876, p. 201) that in Beethoven's P.F. Sonata, Op. 109, the leading theme of each movement is characterised by the same feature, i.e. an ascending third (or tenth) followed by a descending third.

CHAPTER LXXII.

ORCHESTRAL MUSIC, CONCERTED MUSIC.

1000. We have already seen that instrumental music was first employed to support the voices, and in time independent pieces of music were given to the orchestra to act either as an introduction to the opera or as ritornellos between the songs. Such pieces were at first called by the name *symphony*. Thus in Handel's opera *Faramondo* the Introduction to Acts II. and III., in each case a piece of about eighteen bars, is called *sinfonia*. Orchestral music had its origin, therefore, in the opera overture, which we now proceed to describe.

SECTION I.—The Overture.

1001. The overture (Fr. *ouverture* = opening), as its name implies, is an instrumental composition played as an introduction to an opera, oratorio, or similar piece. We shall see presently that in recent times overtures intended for concert use have been written.

As regards the *form* of the overture it is necessary to draw a distinction between the old overture and the modern. Of the old form there are two types—the French and the Italian.

1002. The **French Overture** was perfected by Lulli (1633–87), who was superintendent of music at the Court of Louis XIV. Lulli's overtures consisted of (a) a slow movement, (b) a quick fugal movement, (c) a movement in some of the dance forms (*e.g.* often a minuet) though in many cases the third movement was dispensed with.

Handel adopted the Lulli form of overture. Thus in *Samson* the overture has three movements: (a) *Pomposo*, (b) *Allegro* (fugal), (c) *Minuet*. In the *Judas Maccabæus* overture we have: (a) *Largo*, (b) *Allegro* (fugal), after which there is a reminiscence of the opening *Largo*. The *Messiah* overture has the two first movements, and it is said that a minuet exists which was intended to form the third part of this overture.

1003. The **Italian Overture**, which was due to the labours of **Alessandro Scarlatti** (1659–1725), the father of D. Scarlatti (§ 989), consisted of (a) a quick movement, (b) a slow movement,

(c) a quick movement. As an additional element of contrast the *slow movement* was scored for fewer instruments than the two quick ones, sometimes indeed for strings only.

The importance of the Italian Overture lies in the fact that it became the model¹ on which the modern Symphony was framed, for the earlier symphonies had three movements, contrasted exactly like the Italian Overture.

1004. The Modern Overture is usually a single movement (with very often an Introduction) in sonata form or in the shortened sonata form described in § 958.

Beethoven's *Egmont* Overture is a good example. It has an *Introduction* leading to an *Allegro* in full sonata form, ending with a long coda, where the pace is quickened, the tempo altered, and there is abundance of new material.

1005. The overture to a dramatic work ought to be thoroughly in keeping with the spirit of the work, and as early as Gluck (1714–1787) means were taken to make the connection as close as possible. This may be done in several ways. The overture may run, without having a finish of its own, straight into the first number of the opera, as in the case of Mozart's *Die Entführung aus dem Serail*. Another method is to introduce some significant part of the music of the opera into the overture.² Mozart was probably the first to do this with any frequency. In *Die Entführung* he introduces, in place of a development section, thirty-four bars (Andante) of the first song of the opera. In the Introduction of the *Don Juan* Overture he brings in some of the very significant statue music from the Finale of Act II. Beethoven also followed this in the Introduction to the Overture 'Leonora, No. 3,' where Florestan's 'Dungeon Song' is used.

Weber uses themes from his operas in constructing the overture, but in a slightly different way. He uses the themes as *subjects* for a regularly constructed overture, as in *Der Freischütz*.

1006. Many modern opera overtures are simply constructed by stringing together a number of the principal melodies of the opera. With rare

¹ That is as regards *order* of movements, which of course is the *form* of the composition as a whole. As regards the form of the individual movements of a symphony, that arose from the same elements as the movements of the sonata proper.

² Mendelssohn's overture to the *Midsummer Night's Dream* is a converse example. The overture was written in 1826, and when, seventeen years later, Mendelssohn added incidental music to the whole play, he used parts of the overture.

exceptions such overtures have little artistic value, though they are often very effective. Examples of such are Bishop's 'Guy Mannering,' Hérold's 'Zampa.' As a most masterly example of such an overture Wagner's 'Die Meistersinger' may be cited.

1007. The concert overture is an independent composition intended for concert use, and written in the style and form of a modern overture. In many cases the concert overture is intended to illustrate some poem or story. While keeping to the classical model the composer uses significant subjects or melodies and works these in such a way as to suggest or depict the crises of the story.¹ Among composers of concert overtures are Mendelssohn ('Hebrides,' 'Calm Sea and Prosperous Voyage,' 'Fair Melusine'), Schumann ('Hermann and Dorothea,' 'Manfred'), Sterndale Bennett ('Parisina,' 'The Naiads,' 'The Wood-Nymph'), &c.

SECTION II.—The Symphony.

1008. We have seen how the term Symphony was first used for the interludes in operas. The term was further applied to any introductory instrumental movement, *e.g.* the first movement in J. S. Bach's second 'Partita' is so named.

When musicians had become accustomed to writing independent movements in operas, it was but a small step to write such movements for separate performance unconnected with opera, and naturally, in doing so, they began by moulding their compositions on the plan of the opera overture. The modern symphony must, then, trace its origin to the Italian form of overture, i.e. a composition of three movements. There were innumerable symphonies written before Haydn's time, but he is looked upon as the father of the modern symphony. At the same time, part of this credit is due to Mozart, whose three greatest symphonies (the G minor, the Eb, and the 'Jupiter') were written in 1788, while Haydn's finest series was not begun until 1791. Haydn and Mozart added a fourth movement—the minuet. Beethoven in his nine symphonies carried symphony-writing to the highest point of perfection (compare § 997). Among more modern symphony-writers may be mentioned Mendelssohn, Schubert, Spohr, Schumann, and Brahms.

¹ Music which is intended to illustrate a definite story in this way is often called **programme music**. It is as if it were written to a certain programme. Examples of such are Beethoven's 'Pastoral Symphony,' Spohr's Symphony, 'Die Weihe der Töne.'

1009. In its modern sense a symphony is a composition of (generally) four movements written on the same plan as a sonata, and intended to be performed by an orchestra. It is sometimes described as a sonata for an orchestra.

The first point to be noted is that the movements of a symphony are in general on a larger scale than the corresponding movements of a sonata. This will be readily understood when we consider the greater variety of effects at the composer's service. But mere length would not make a symphony. The musical subjects used must be important in themselves, and fit to bear this grander treatment. Indeed, the term *symphonic* is often applied to music of a grand or sublime character, to imply that it is fit for use in a symphony.

1010. As regards form, the symphony is exactly similar to a sonata. The first movement is in sonata form and in quick tempo; the second is a slow movement; the third a minuet and trio, or a scherzo; and the finale a quick movement which may be in any of the forms used for the finale of a sonata. The whole symphony may be preceded by an introduction (§ 907), which is sometimes of considerable length and importance (*e.g.* Beethoven's seventh symphony has sixty-two bars of introduction).

1011. The four-movement symphony may be taken as that most commonly and in modern times almost exclusively used. Some of Haydn's and many of Mozart's earlier works, however, are in three movements, *e.g.* Mozart's Prague Symphony in D has no minuet and trio. It has—exceptionally for Mozart—an Introduction of thirty-six bars. Very occasionally there are five movements, *e.g.* Schumann's Rhenish Symphony (E♭), which has an imposing movement in slow time before the finale.

The order of the second and third movements is sometimes reversed, as in Schumann's symphony just quoted, which has a scherzo for the second movement.

The student should now analyse symphonies. The best to begin with are those of Haydn¹ (especially those composed for Salamon's concerts No. 1 in C, No. 7 in D, No. 8 in E♭, No. 9 in B♭, No. 11 in D), and Mozart¹ (the G minor, the E♭, and the 'Jupiter').

¹ All those mentioned can be obtained in score at a very slight cost in Peters' edition.

SECTION III.—The Concerto.

1012. A Concerto, in its modern meaning, is a composition consisting of three¹ movements, written for one or more solo instruments with an accompaniment for orchestra. In form a concerto is a sonata with certain modifications. The first movement is in sonata form; the second, a slow movement; the finale, most frequently a Rondo.

The solo instrument has the chief part of the work in a concerto, and usually this is of a kind to show the highest executive ability. The orchestra is used in two ways: (a) It plays an accompaniment to the solo. In this part sometimes only a few instruments are used, or even only one, and at times the orchestra is entirely silent, the solo instrument being heard alone. (b) The orchestra is used as a whole, either as a contrast to the solo instrument—*i.e.* there is a sort of dialogue between orchestra and solo instrument—or to play what might be very well compared to the introduction and ritornellos of a song. Any portion of a concerto in which the orchestra is employed as a whole, and not merely as accompaniment, is called a *Tutti* (*Italian* = *all*). The term *Tutti* is, however, more especially applied to those orchestral portions which are used at the beginning or between the important sections of each movement.

1013. The first movement of a concerto is in sonata form, but with certain modifications, which we must now examine. The form of the concerto was fixed by Mozart, and the first movement is arranged as follows: *Tutti, solo* (Exposition); *tutti, solo* (Development); *tutti, solo* (Recapitulation); *tutti* (in which the solo often joins). It must be understood that there are often other short *tuttis* besides those here indicated, and of course the solo parts have a certain amount of accompaniment. As regards the *tuttis* the first is the longest (in Beethoven's Op. 15 it is ninety-six bars), and from a structural point of view the most important. It is not an introduction in the sense of § 907, but it prepares the way for the solo by giving out the first and second subjects of the concerto; in other words, the first tutti is an exposition with this difference, that very often (though by no means always) the first and second subjects are both in the tonic key. Thus in sonata form as used in the concerto *there are two expositions*—one for the orchestra, the other for the solo instrument. The remaining *tuttis* are constructed out of the materials of the concerto.

¹ Sometimes there is a sort of short intermezzo between the second and third movements, but this is by no means a movement, being really an introduction to the Finale, *v.* Mendelssohn's concerto for violin, and that in G minor for piano.

1014. In the earlier concertos the orchestra and the solo instrument were treated very much apart, but the modern tendency is to treat the two as one whole, and this has led to the freer use of the orchestra, to the shortening of the tuttis, and, above all, to the absolute omission or very great curtailment of the first tutti. Beethoven is usually credited with originating the method of omitting the first tutti, but this is not quite accurate. His piano concertos Op. 58 in G and Op. 73 in Eb (the 'Emperor') opens, it is true, with the solo, but the regulation first tutti is taken up after a few bars. In the case of Op. 73 this solo might very well be called an *Introduction*. Mendelssohn was the real innovator in his Op. 25, in which the piano enters after six bars of simple prelude. This practice has been generally followed by modern writers, *e.g.* in the P.F. concertos of Schumann (A minor), Grieg (A minor), and Hiller (F# minor).

1015. Another feature of the concerto is the Cadenza. This most usually occurs after the Recapitulation.¹ The orchestral tutti is brought to a pause usually on the $\frac{6}{4}$ on the dominant, whereupon the cadenza is played as a solo. In the cadenza the player was expected to show his technical facility and also his ability in using the material of the movement in a sort of second development. As a rule, therefore, it was left² to the player, who either improvised it or previously prepared it. As an instance of an improvised cadenza, it may be mentioned that when Mendelssohn played Beethoven's concerto in G for the Philharmonic Society in 1844 he played the cadenza three times at the rehearsal (owing to some mistake on the part of the orchestra), each time a different cadenza, and when the performance came, he electrified the band by again playing a completely new one.³ But there are manifest dangers in leaving the cadenza to the player's judgment. Beethoven began (Eb concerto) the practice of writing the cadenza out in full. This plan has been followed by modern writers, *e.g.* Schumann and Grieg.

Mendelssohn in his two piano concertos omits the cadenza altogether, and in his violin concerto it is written out in full.

1016. The slow movement of a concerto is most frequently in song form, often with a brilliant solo part. The finale is a Rondo or an air with variations.

1017. Concertos may be written for more than one solo instrument, *e.g.* Brahms' Double Concerto for violin and 'cello, Beethoven's Triple Concerto for violin, 'cello, and piano.

¹ In Mendelssohn's violin concerto it is just before the Recapitulation.

² Both Beethoven and Mozart wrote cadenzas (published separately) for their concertos.

³ Quoted from Grove's *Dictionary of Music and Musicians*, vol. ii. p. 285.

SECTION IV.—Concerted Music.

(Chamber)

1018. Music written for two or more instruments, with only one player to a part, and where each part is of equal importance, is called **Concerted¹ Music** or **Chamber Music**.

This will be best understood by comparison. In a symphony each string part is played by several players, in the case of the first and second violin parts, by as many as fourteen players in the largest orchestras. In a string quartet there is only one player to each part, and the quartet is therefore concerted music. Again, the ordinary violin solo has usually a pianoforte accompaniment. In many cases this pianoforte part has no individual significance, being merely used to support the solo part. On the other hand, it only needs a moment's hearing of Beethoven's 'Kreutzer' Sonata for P.F. and V. to recognise that both instruments are equally important in producing the result, and the 'Kreutzer' is concerted music.

Concerted music is written for almost any combination of instruments for strings, strings and piano, strings, piano, and wind instruments, &c.

1019. The form of concerted music is usually that of the four-movement sonata. In some cases there are additional movements, *e.g.* Beethoven's string trio in E♭, Op. 3, has six movements: 1. Allegro con brio; 2. Andante; 3. Minuet and trio; 4. Adagio; 5. Minuet and trio; 6. Finale Allegro.

1020. The most important section of concerted music is undoubtedly the **String Quartet**. It is said to have been invented by Boccherini (1740–1805) but as in the other forms of the sonata and symphony it was securely placed on its present important footing by Haydn and Mozart. Haydn's early quartets are slight in character, and it was not until after Mozart published (in 1782) the six magnificent quartets which he dedicated to Haydn that the older master gave to the world his best efforts in this direction. Beethoven, taking up the string quartet where Haydn and Mozart had left it, carried it to the highest point of perfection. His seventeen quartets are among the grandest examples of the highest class of music.

The string quartet has always appealed to the greatest composers, and since Haydn's time there is scarcely a composer of high standing who has not written examples.

¹ This term is also applied to the sections of an opera where more than two of the solo characters are actively engaged in the same scene.

CHAPTER LXXIII.

VARIATIONS, THE FANTASIA, &C.

1021. **Variations.**—The use of variations may be said to date from almost the very beginning of instrumental music. We shall presently see how they were freely used (under the name of *Doubles*) in the old suites (§ 1061), and when a melody is introduced more than once in the course of a movement it is almost invariably modified or varied in some particular. But we are using the term here in a much more important sense, referring to pieces in which the whole interest lies in the varying of a given subject or theme. Such an *air with variations* may form part of a larger work (especially the slow movement or finale of a work in sonata form), or it may exist as a separate piece, and it is worthy of note that all the greatest musicians from Bach to Beethoven and Brahms have had a predilection for this form of composition. In an *air with variations* a subject or theme, generally a melody in two-part form, is made the groundwork. There are various ways in which variations may be written.

1022. (a) The melody may be ornamented by the addition of passing notes &c., or by the free use of arpeggios, at the same time keeping the original harmony and rhythmic character. This is the easiest kind of variation to write, and it has so often been done in a perfunctory way by second-rate writers as to cast an undeserved stigma on variations in general. In the hands of a good composer a merely ornamental variation may be very charming.

(b) The harmony being retained, a new melody may be built upon it.

(c) The melody may be retained while the harmony is completely altered.

(d) The tempo may be changed from duple to triple, &c., or the rhythmic character may be completely changed, giving to the original subject the character of a march or a polonaise, &c.

(e) The theme may be treated contrapuntally, *i.e.* with imitation or worked as a fughetta or fugue.

(f) The highest kind of variation, however, passes beyond the mere outward variation and consists of presenting the same musical thought in a different aspect.

The same key¹ is maintained throughout a set of variations, though change of mode, from minor to major or *vice versa*, is common.

¹ A solitary exception is Beethoven's Op. 34 in F. For each succeeding variation a key a third below the key of the last is used until the final variation returns to the original. Thus F, D, Bb, G, Eb, C, and F.

1023. The greatest writers of variations have been J. S. Bach, Haydn, Mozart, Beethoven, Weber, Chopin, Mendelssohn, Schubert, Schumann, and Brahms.

1024. *Fantasia*.—The word *fantasia* means fancy, and it is applied to compositions in which the composer follows his fancy and is less bound down by a fixed form than in many other works. But it must not be imagined from this that a *fantasia* is without form. A fantasia usually consists of several sections, each of which is independent of its neighbours as regards form. A section frequently interrupts a previous one, and very often a brilliant cadenza is used. The whole, however, is united into one whole in spirit. Mozart's *Fantasia* in D minor is a beautiful example. This opens with eleven bars of prelude (*Andante*) leading to an *Adagio*, which in form resembles the old sonata form (§ 994), but it is interrupted by cadenzas. The last section of the *fantasia* is in D major (*Allegretto*) which is simply a melody made up of two eight-bar sentences with a long coda.

There are many modern fantasias on operatic airs. These merely string together a number of melodies contrasted as to key and character, with a certain amount of original matter (often of a worthless character) to connect them.

1025. There are a great many smaller instrumental forms, Nocturnes, Songs without Words, &c., and others to which fanciful names are given. These are almost invariably in song form (Ch. LXVI.) or rondo form (§ 971) and will present little difficulty in analysis.

The student should now examine variations in the pianoforte works of Mozart, Beethoven, Mendelssohn, and Schumann, and Fantasias by Mozart, Mendelssohn, and Schumann.

CHAPTER LXXIV.

IMITATION, CANON AND FUGUE; FUGUE AND SONATA FORM COMBINED.

1026. When a melodic phrase or figure, after having been heard in one part, is repeated in *another* part or parts, there is said to be *Imitation*. Imitation may be at any interval above or below—in the unison (fig. 445), octave (fig. 439), fifth (fig. 440), &c.

1027. When the imitation is exactly like the pattern, the steps between the notes of the melody being alike in quality as well as in name, the imitation is said to be strict (fig. 439). When the steps of the pattern melody are only imitated in name and not in quality, the imitation is free.

Strict imitation at the octave below.

FIG. 439. MARTINI.

Free imitation at the fifth below.

FIG. 440. HANDEL, *Xerxes*.

At (a) the melody moves by two major seconds; at (b) the imitation moves by a minor and a major second.

1028. There is a freer imitation still where the general form only is imitated, a leap being imitated by a leap (but not necessarily the same interval), &c. In practical music free imitation is much more frequent than strict.

1029. Imitation may be by contrary motion, *i.e.* where the pattern ascends the imitation descends, and *vice versa*.

Imitation by contrary motion.

FIG. 441. MOZART, P.F. Sonata.

1030. The imitation may begin in such a way that the accented beats of the pattern become unaccented and *vice versa*. This is termed imitation with reversed accents, or *per arsin et thesin*.¹

Imitation with reversed accents.

FIG. 442.



1031. Imitation may be by **Augmentation**, where the notes of the imitation are of greater length than in the pattern, or by **diminution** where the notes of the imitation are of shorter length than in the pattern.

Imitation by augmentation.

FIG. 443.



1032. There is a kind of imitation in which the pattern is imitated by beginning at the end and going backwards. This is called by a variety of names, *e.g.* **Retrograde**, **Al rovescio**, **Per recte et retro**, and **Canerizans** (= crab-like).

1033. When imitation is continued throughout a complete phrase or melody it is said to be *canonic*, and a composition containing such imitation is called a **Canon**—a Greek word meaning 'rule.'

1034. Canons are divided into finite and infinite. In a **Finite canon** the imitation ceases when each part has once given out the whole of the

¹ *Arsis* = raising, *i.e.* up-beat; *thesis* = putting down, *i.e.* down-beat. *Per arsin et thesin* is also sometimes applied to canons (§ 1033), which proceed by contrary motion.

pattern. In a finite canon the parts may end (as they began) successively, as they finish the pattern. Such is the case in the three-part canon shown in fig. 433. As this is a somewhat awkward way of ending, it is a common practice to let the part or parts which have first finished the pattern continue with a part not intended to be imitated, in order to bring the whole to a satisfactory conclusion. Such a continuation is called a *Coda*, and usually it is necessary to let all the parts take part in the Coda.

Finite Canon with Coda.

FIG. 444.

MOZART, Sonata for P.F. and V.



1035. A canon, however, may be so arranged that as each part finishes the pattern, it returns to the beginning without interrupting the imitation. Such a canon is called *Infinite* or *Perpetual*, and it can be continued as long as is wished. A pause is sometimes written over a convenient ending point, or a coda may be added. The example in fig. 445 might end at the pause.

Infinite Canon.

FIG. 445.

KIRNBERGER.
D.S.



1036. Canons may be in any number of parts and at any interval. Canons are spoken of according to the number of parts and the number of subjects or patterns imitated. Thus a canon 2 in 1 means that there are two voice parts, and one subject as in figs. 444-5. The canon shown in fig. 433 is 3 in 1, *i.e.* three parts and one subject. Similarly we speak of 4 in 1, 5 in 1, &c. Sometimes two subjects or patterns are imitated at the same time by two or more other parts. Such canon would be called 4 in 2, *i.e.* four parts in two subjects.

1037. Canons are often accompanied by other parts not in canon, but merely completing the harmony. In the tune used for the Evening Hymn known as *Tallis's Canon*, the treble and tenor are in canon (at a bar's distance), while the alto and bass have free parts.

1038. All the methods of imitation explained in §§ 1026-32 may be applied to canons, and thus we get *canons by contrary motion*,¹ by *Augmentation*, by *Diminution*, *Cancrizans*,² &c.

1039. When a canon is written out in score, as in fig. 433, it is called an *open canon*. Formerly another method of showing a canon was much used. The *subject* of the canon was written once, the number of parts given, and the points of entry indicated by some sign placed *above* when the new entries were in a higher voice and *below* when in a lower. A canon written in this way is called a *close canon*.³

Close Canon, 4 in 1.



This canon is for four voices. When the first voice reaches the sign § the second voice will enter, beginning, of course, with the beginning of the subject. When the first voice reaches the next sign, the third voice enters, &c. In the above case all the entries are at the unison. If the entries were at some other interval, a figure indicating the interval would be placed beside the sign §.

¹ Examples of this will be seen in the minuet of Dussek's sonata, Op. 77, and in No. 10 of Clementi's *Gradus ad Parnassum*.

² When Haydn took his degree of Doctor of Music at Oxford in 1791, he sent in as his 'Exercise' a three-part canon *cancrizans*.

³ There are other ways of writing a close canon, for which the student must consult books like Albrechtberger's 'Thoroughbass,' Part III. The subject has now, however, no practical importance.

1040. Close canons also used to be written, but with all indications as to entry of voices and intervals omitted. These were intended as puzzles and were called *enigma* or *riddle canons*, in the solving of which a musician had to use all his ingenuity. Sometimes a sort of motto (usually in Latin), was prefixed to give some hint as to the method of procedure.

1041. An infinite canon is sometimes made to modulate so that each repetition is a tone or a semitone higher. If this is continued long enough we shall in time reach the starting key again, and therefore such canons are called *circular canons*.

1042. It is possible to write a canon subject in such a manner that it can be treated canonically in more than one way. Such a canon is called *polymorphous*.

1043. The simplest kind of canon is what is known as a *round*. In a canon the entries may be at any interval, and they need not be at the same distance of time, but in a *round* the canon is at the unison and each voice completes a whole phrase or even a sentence before the next entry. The entries, too, are all at the same distance of time.

Round for three voices.

FIG. 447.

ARNOLD.

The figures at the end of each line indicate which line is to be next sung. The first voice opens, and when it has finished the first line it proceeds to the second, while the second voice begins at the beginning; when the first voice reaches the third line the second voice will be beginning the second, and the third voice the first. As each voice finishes the last line it begins at the beginning again, and so the round can go on as long as we please.

1044. When a Round is written to humorous words, or with a play on words, it is termed a *Catch*. When Hawkins and Burney published their histories of music, in 1776, the rivalry between them was made the subject of a catch in which perfectly harmless words were made, when sung, to sound like 'Sir John Hawkins! *Burn his* (= *Burney's*) History!'

1045. A *Fugue* is a composition consisting chiefly of the repetition and imitation of a *Subject* developed according to certain rules.

The term is said to be derived from the Latin *fuga* = *flight*, because as the parts enter in succession there is the appearance of flight and pursuit among the parts.

The points to be noted in a fugue are *subject*, *answer*, *counter-subject*, *episodes*, and *stretto*.

1046. The subject is a short theme (rarely more than eight bars), of a character suitable for use in imitational passages. The fugue opens with one part (or voice) which announces the subject. When the first part has finished¹ the subject the second part enters with the *answer*.

1047. In general the *answer* is simply a transposition of the subject to the key of the dominant. When the answer is an exact transposition of the subject it is called a *real answer* (fig. 448), and a fugue with a real answer is called a *real fugue*.

FIG. 448.

Subject.



J. S. BACH, *Wohl. Cl. II. 9.*
Real answer.



1048. Very often, however, certain modifications of the subject are necessary in the answer, when it is called a *tonal answer*, and a fugue with a tonal answer is called a *tonal fugue*. These changes are necessitated by the rule that, generally speaking, the *tonic* in the subject must be represented by the *dominant* in the answer and *vice versa*. These changes are usually necessary

- (a) When the subject begins or ends on the dominant;
- (b) When the subject skips (especially through the third of the key), to the dominant;
- (c) When the subject modulates.

¹ Sometimes the answer enters before the subject is finished, so that subject and answer are heard together. Such a fugue is called a *close fugue*, v. Bach's *Wohltemperirtes Clavier*, II. 3.

Examples of tonal answers.

FIG. 449.

BACH.

(a) Subject. Answer.

(b) Subject. Answer.

In a tonal answer all modifications are made in approaching and leaving the dominant or tonic.

1049. While the second part is giving the answer, the first part accompanies it with a suitably contrasted counterpoint, which is called the *counter-subject* (fig. 450). The C.S. should be written in double counterpoint (p. 352, n. 1), so that it may be used either above or below the subject or answer.

1050. When the second part has finished the answer, the third part enters with the subject in the original key, and the second voice now uses counter-subject, transposed of course. During this time the first voice usually gives out an additional counterpoint, filling up the harmony. If the fugue is in four parts, the fourth voice will now enter with the answer, the third voice taking the C.S. while the other two voices have free parts to complete the harmony

1051. When each voice has in turn had the subject or the answer, the first section of the fugue, called the *exposition*, is usually at an end. Sometimes, however, the exposition is wholly or partly repeated, and it is then called the *counter-exposition*, in which the voice that had the subject in the exposition will now have the answer, and *vice versa*.

Very frequently it is necessary to add a short passage between subject (or answer), and the counter-subject. Such a passage is called a *codetta*, fig. 450 * . . . *.

Exposition of a three-part fugue.

FIG. 450.

J. S. BACH, *Wohl. Cl. I. 11.*

The musical score is written for three staves (treble, alto, and bass clefs) in G major (one sharp) and 4/4 time. The first system shows the Subject in the right hand. The second system shows the Answer in the right hand and the Counter-subject in the left hand. The third system shows the Counter-subject in the right hand and the Free part in the left hand. The Subject is repeated in the right hand at the end of the third system.

Labels in the score include: Subject, Answer, *Coda, Counter-subject, hr, Free part, &c., and Subject.

1052. A fugue consists of three sections. The first section is the *exposition*, where the only keys used are the tonic and dominant; the

second section comprises the entries of subjects in fresh (related) keys, and the final section returns to the original key. Partly to give variety and partly to provide means of modulation, episodes are introduced between the sections and between the various parts of the middle section. An episode is most effective when constructed from materials supplied by the subject or counter-subject, such material being very often worked sequentially. Fig. 451 shows an episode from the fugue in fig. 449. The figure (a) is the last bar of the subject, and it is freely imitated in the highest part; this, sequentially repeated, leads us to D minor in which the next entry of the subject comes.

FIG. 451.



In the second and third sections the subject may be treated by augmentation,¹ diminution, or inversion.

1053. The word **Stretto** is derived from the Italian *stringere* (= to draw close), and it is applied to those portions of the fugue in which the subject and answer follow each other at shorter intervals of time than in the exposition. In Fig. 450 the answer follows the subject after four bars. Fig. 452 shows a stretto from the same fugue where the subject and answer are at two bars' distance. Some fugue subjects are capable of many combina-

¹ Fugues worked out with great strictness and full of imitational and canonic devices were formerly called **Ricercare** or **Ricercata**, both of which terms mean 'sought out.' The terms are also applied to fugues containing no episodes.

FIG. 452.

Example of Stretto.



tions in stretto. A stretto may occur at any point after the exposition, and when there are several stretti the closest should be reserved for the last. Some fugues are entirely without stretto (Bach's *Wohl. Cl. II. 1*); others, on the contrary, are almost entirely made up of stretto (Bach's *I. 1*).

1054. Towards the end of a fugue it is a common practice to introduce a pedal point (§ 648), usually the dominant in the bass (fig. 452). Sometimes both tonic and dominant pedals are used, in which case the dominant must occur first.

1055. Fugues may be written on two, three, or more subjects. They are then called double or triple fugues, &c. In such cases the several subjects are written so as to be capable of being worked together.

1056. A Fughetta is a short fugue worked with less elaboration than an ordinary fugue. Schumann's *Album for the Young*, No. 40, is an example.

1057. Sometimes a passage, without actually being a fugue, resembles a fugue in style of subject and in entry of parts. Such passages are called fugato.

1058. Fugue and Sonata Form combined.—Certain movements are sometimes described as being a combination of fugue and sonata form. It

would be more correct, perhaps, to describe them as in sonata form, but with subjects which lend themselves easily to fugal treatment. In fact, the main interest lies, no doubt, in the contrapuntal effects, but the movements are laid out in sonata form. Beethoven's P.F. Sonata, Op. 10, No. 2, Finale, is a good example. It has an exposition with two subjects in regular keys; a development and a recapitulation with repeat marks at both double bars. It is thus clearly in sonata form. When, however, we examine the subject and treatment we see an unmistakable resemblance to fugue. In the first place, the first subject is distinctly fugal in character and style (compare it with the finale of the 'Moonlight Sonata'), and in the exposition the parts enter in succession just as in a fugue. There is a considerable amount of contrapuntal treatment throughout, especially in the Recapitulation, where double counterpoint is freely employed.

Still more striking examples will be seen in Mozart's overture to *Die Zauberflöte*, the Finale of the string quartet in G and the Finale¹ of the 'Jupiter Symphony.' These are all in sonata form with much fugal working. The 'Jupiter' Finale is, indeed, a colossal example of contrapuntal working.

CHAPTER LXXV.

THE SUITE; THE PARTITA; DANCE FORMS.

1059. Early in the seventeenth century the practice of writing sets of dance tunes as independent instrumental music was much in vogue. These sets went by various names. In England they were called *Lessons*, or *Suites of Lessons*; in Italy, *Sonate da Camera*; in Germany, *Parties*, *Partitas*,² and *Suites*. Among writers of such pieces may be mentioned Corelli, Purcell, Kuhnau, Mattheson, J. S. Bach, and Handel, and among these J. S. Bach must be singled out as the one composer who brought the suite to its highest perfection.

1060. A Suite consists of a series of dance tunes almost

¹ Mozart's pupil, Hummel, uses the same subject fugally in his P.F. Sonata, Op. 20.

² According to Mattheson, a contemporary of J. S. Bach and Handel (quoted in Peters' edition of Bach's Partitas), *Partita* originally meant *part* of a suite. A distinction between suite and partita is sometimes made according to which a partita includes movements of a freer character and not in dance rhythm; while a suite consists, with the exception of an *Introduction*, entirely of dance movements. This distinction cannot always be maintained (cf. Bach's first Partita).

* invariably in the same key,¹ but contrasted in tempo and in rhythmic character. In the best examples there were always four movements, *Allemande*, *Courante*, *Sarabande*, and *Gigue*, to which might be prefixed an introductory movement called by various names—viz. *Prélude*, *Préambule*, *Ouverture*, *Symphonie* (§ 1,000). Between the sarabande and gigue other dances were often introduced, especially the *Bourrée*, *Minuet*, *Gavotte*, &c. In Handel's suites, which are not by any means strict examples of the form, a fugue is very frequently used. We now give examples of the movements in suites.

J. S. Bach's first French suite contains *Allemande*, *Courante*, *Sarabande*, *Minuet* I. and II., *Gigue*. Bach's first English suite contains *Prélude*, *Allemande*, *Courante* I., *Courante* II., with two variations, *Sarabande*, *Bourrée* I. and II., *Gigue*.

1061. The same form is usually followed in each of the movements comprised in the suite. Each movement consists of two parts, both of which are repeated. Part I. opens with a figure in the tonic key, and proceeds to a related key in which that part ends. Part II. opens in the related key and leads eventually back to the tonic in which it ends. Unity is secured not so much by repetition as by an all-pervading rhythmic character or figure (§ 984).

We now describe the chief dances used. It is impossible for us to find space to give examples. The student, however, can easily get these for himself in the works of Bach and Handel.

1062. The *Allemande* is a somewhat quick movement in $\frac{4}{4}$ time, beginning with an incomplete bar. It is marked by constant movement in semiquavers.

The *Courante* is in $\frac{3}{4}$ or $\frac{3}{8}$ time, rather quick, and marked by much cross-accent.

The *Sarabande*, originally a Spanish dance, is a slow movement in $\frac{3}{4}$ or $\frac{3}{8}$ time. It begins on the first beat of the bar, and perhaps the most noticeable feature is that the second beat of each bar is often emphasised.

The *Gigue* is a lively dance usually characterised by the division of its beats into three quavers. It is therefore most usually in $\frac{6}{8}$ or $\frac{12}{8}$ time.

¹ There is an exception in the second minuet in Bach's fourth English suite.

The Gavotte is in $\frac{4}{4}$ time, beginning with two crotchets before a full bar. Its time is moderate. A second Gavotte called a Musette is usually added.

The Bourrée is in $\frac{3}{4}$ time, beginning on the last crotchet of a bar with a more flowing character than a Gavotte. A second Bourrée is sometimes added.

The Minuet is a moderately slow,¹ stately dance in $\frac{3}{4}$ time. A second minuet is often added.

The Allemande, Courante, Bourrée, and Sarabande are sometimes followed by variations called Doubles, v. J. S. Bach's first English Suite² and his Second Sonata for Violin Solo.

1063. Other movements in Suites were the *Polonaise*, *Burlesca*, *Scherzo*, *Toccata*, *Passepied*, *Loure*, *Rondeau*, *Caprice*, *Rigaudon*, *Passacaglia*, *Chaconne*.

Of these we describe the Passacaglia and the Chaconne.

1064. The Passacaglia (Fr. *Passecaille*) and the Chaconne, which are very similar to each other, are in reality series of variations on a Ground Bass (II. § 660). The only real difference between them is that in the Chaconne the theme is always kept in the bass, while in the Passacaglia it may be used in an upper part. Among the best-known examples we may cite the Passacaglia in C minor of J. S. Bach for organ with twenty variations and a fugue, and that of Handel in the seventh Suite with fifteen variations; the Chaconne of J. S. Bach in the fourth Sonata for Violin alone in D minor with thirty variations, and that of Handel in G in the second Book of Suites with sixty-two variations.

The Finale of Brahms' Fourth Symphony, Op. 98, is a modern example of the Passacaglia with thirty-three variations.

1065. Suites have been written in modern times. In them an attempt is usually made to catch something of the spirit of the old dance forms, while using modern methods. As an example we may mention Raff's (1822-1882) Suite in E minor, Op. 72, which consists of *Preludio*, *Menuetto*, *Toccata*, *Romanza*, and *Fuga*.

¹ When Haydn introduced the minuet into his symphonies he made it into a quick movement, which has not very much in common with the older minuet.

² In the second and third English Suites the variation to the Sarabande is called *Agréments*, a term which, however, usually means merely grace notes, e.g. trill, mordent, &c.

CHAPTER LXXVI.

VOCAL MUSIC.

1066. We have already pointed out that the form of vocal music is dependent on the words. This is so to such an extent that in one form of vocal music, the *recitative*, the most elementary requisite of pure music, viz. that of beginning and ending in the same key, is no longer imperative, e.g. 'Thy rebuke' (Handel's *Messiah*) begins in A \flat and ends in B \natural .

1067. In *Recitative* the words are declaimed or recited very much as an elocutionist would recite them, but the inflections of the voice are in definite musical intervals. There are three kinds of recitative. In the simplest kind, *Recitativo secco*, the invention of which is usually attributed to Peri about 1600, the words are declaimed as just explained, the only rhythmical effect being the natural accent of the words, the singer being free as regards time. *Recitativo secco* was supported by the barest accompaniment of chords, usually played on the harpsichord.¹ An example of this is seen in 'There were shepherds' (Handel's *Messiah*).

Sometimes the accompaniment was given to the orchestra, and then it assumed larger proportions, even playing at times short interludes to add to the effect, the voice part, however, being merely declamatory. In this case it was called *Accompanied Recitative*.

A third kind of recitative is when the accompaniment is made so important that it must be played in strict time, though the voice part still retains its declamatory character. Such is called *Recitativo a tempo*. It will easily be seen that accompanied Recitative often becomes of necessity *Recitativo a tempo*. There is a good example in 'For, behold, darkness' (*Messiah*).

1068. But while Recitative is practically free as to real form, it must be remembered that in most cases the 'words' for music are themselves on a clear and definite plan,² so that by merely following the words the music acquires a form. Add to this too that the form element is strong in musicians and it will become

¹ At one period it was the custom to play these chords arpeggio on a 'cello, a practice happily now gone out of fashion.

² Even where the words are in ordinary prose the feeling of the musician almost always makes them fit into a rhythmical plan by repetition and prolongation &c. Examine the words of 'Why do the nations' (*Messiah*).

easy to understand that in the main the same principles¹ of form apply equally to vocal and to instrumental music.

1069. Songs are most frequently written in *two* or *three part* form, which we have already described (§§ 857–81). There are innumerable examples in national songs and in the songs of classical writers, Haydn, Mozart, Beethoven, Mendelssohn, Schumann, Schubert, Franz, Brahms. The three-part song form is sometimes called the *Aria* form, because it is so often used for *Arias*, and sometimes the *Scarlatti* form because its invention is due to Alessandro Scarlatti (§ 1,003). Handel's 'Why do the nations' is a good example. There is a first part, a second part, and a third part, which, as is very often the case in older examples, is merely a *Da Capo* of the first part.

1070. When the words of a song are arranged in a number of equal strophes or verses the song is called a *strophic* song, and as a rule the music for each verse will be the same. Sometimes in a strophic song the same melody is retained throughout but each verse has a different accompaniment, as in Beethoven's 'Kennst du das Land.' Sometimes one of the verses of a strophic song will be in a new key or each verse may have trifling modifications, to better express the sentiment of the words, as in Franz's 'Aus meinen grossen Schmerzen,' Op. 5, No. 1.

1071. The larger instrumental forms were formerly frequently used in songs, *e.g.* 'Rejoice greatly' (*Messiah*) is in old *rondo* form (§ 971), and there are many examples of songs in *sonata* form, *e.g.* Mozart's *Die Entführung aus dem Serail*, Nos. 8, 10, and 17, &c. A modern example of a song in sonata form is Mackenzie's 'Unto my charger' (*Rose of Sharon*).

1072. A song sometimes consists of more than one movement. In such cases it is usually best to consider each movement as a separate form. Thus in 'Batti, batti' (Mozart's *Don Juan*) there is a section in $\frac{2}{4}$ time. This is complete in itself and in three-part form, but instead of ending on the tonic it leads to a section in $\frac{6}{8}$ time, which may be regarded either as a coda to the $\frac{2}{4}$ section or as a separate piece in two-part form.

1073. A series of songs dealing with the same subject and often containing the development of some story is called a *Song Cycle* (German, *Liederkreis*). The earliest example is Beethoven's Op. 98, 'An die ferne Geliebte,' consisting of six songs. In this song cycle the songs are all connected by instrumental interludes; but this is not usually the case. Thus in Schubert's 'Die schöne Müllerin,' Op. 25, each of the twenty songs is

¹ The principle of *repetition* (§ 860) is by no means so imperative in vocal music.

musically independent, though they form one complete whole¹ as regards subject. Sir A. Sullivan has written a delightful song cycle, 'The Window, or the Songs of the Wrens,' consisting of eleven songs, the words being by Lord Tennyson.

1074. In opera the term *Scena* or *Scena* and *Aria* is applied to the music employed (for one solo voice) in working out one complete episode of great dramatic intensity and importance. A *scena* consists of a recitative followed by an *aria* consisting of two sections, the first in slow and the second in quick tempo. 'Gott! welch Dunkel hier' (Beethoven's *Fidelio*) is a good example. Weber excelled in this form. Among his examples may be mentioned 'Wie nahte mir der Schlummer' (*Der Freischütz*).

Scenas have been written for concert use and they are then sometimes called *Concert Arias*. Two of the finest examples are Beethoven's 'Ah perfido' and Mendelssohn's 'Infelice.'

1075. Among other vocal forms the following are to be noted :—

Anthem, a composition to sacred words, in one or more movements. An anthem may contain solos, or some parts of it may be arranged to be sung with only one voice to a part, such sections being marked 'verse.' The parts sung by the whole choir are marked 'full.'

A *full anthem* means one entirely for the whole choir, while a *verse anthem* contains portions to be sung by one voice to a part.

Ballad, a song of a simple character, the words of which contain a short story.

Cantata. (a) In old music a piece for a solo voice resembling a *scena*, generally consisting of two airs with recitatives between them.

(b) In modern music, a short work for soli and chorus with accompaniment intended for representation without scenery, i.e. a short opera or oratorio.

Chorale, a form of hymn tune used by the Lutherans in Germany.

Chorus, a composition for several voices, with or without accompaniment, to be performed by several singers to a part. In general a chorus has its chief interest and unity in its contrapuntal character.

Glee, a composition for several voices, generally in two or more movements to be sung with only one voice to a part (cf. *Part Song*).

Madrigal, a secular vocal composition generally in one movement for at least three-part chorus. It is very contrapuntal in character.

¹ In Beethoven's and Sullivan's cycles unity is attained by using the same key for the first and the last songs. Beethoven also uses the subject of the first song in the last.

Mass, the name given to the musical setting of the Roman Catholic Church service. It comprises the following parts, *Kyrie*, *Gloria*, *Credo*, *Sanctus*, *Benedictus*, and *Agnus Dei*. Each of these is musically independent.

Motet a sacred composition after the style of a madrigal.

Opera, a dramatic composition for voices and orchestra to be performed with scenic effects. It comprises overture (for orchestra), solos, duets, terzets, quartets, &c., and choruses. At the end of each act there should be a grand *finale*, which, in the working out of one great crisis, may include recitatives, songs, and choruses; *v. finale* to Act I. *Don Juan*.

Oratorio, a composition to sacred words for solo voices, chorus, and orchestra, to be performed without the aid of scenery.

The **Part Song** differs from the glee in being written for a chorus, and it is generally homophonic (§ 986) in style, *i.e.* it has one striking melody (in the upper part usually), the other voices merely completing the harmony.

Plain Song, traditional music used in the service of the church, written in the old church modes.
